Jazz Piano Voicing Skills

A Method For Individual Or Class Study

By Dan Haerle

Table of Contents

Block Chords 1
Shell Voicings 5
Diatonic 7th Chords 13
Cycle Progressions 21
II-V-I's in Major and Minor 33
I-IV Cycle Progression 47
Modal Fourthy Voicings 51
"So What" Voicings 55
Modal "So What" Voicings 59
Fourthy II-V-I's 63
Tri-Tone Sub II-V-I's 67
Polychordal II-V-I's 71
Cycling Altered Dominants 79
Polychordal Blues Voicings 83
Fourthy Blues Voicings 97
Major 7th Blues Voicings 111
Minor Blues Voicings 121
Dominant 7th Polychords 135
Dominant Polychord Groups 141
Diminished Substitutions 145
Semester outlines and grading scales 152

Cover Design by
Pete Gearhart

Published by
JAMEY AEBERSOLD JAZZ, Inc.
1211 Aebersold Drive
P.O. Box 1244
New Albany, IN 47151-1244

Copyright © 1994 by Jamey Aebersold Jazz, Inc.
All Rights Reserved. Printed in U.S.A. International Copyright Secured
No portion of this book may be reproduced in any way without express permission from the publisher.

Introduction

This text is designed for either jazz piano classes or individual study. The purpose of the book is to help a pianist gain useful skills. These skills are necessary for success as a writer or player. Therefore, the goal is to achieve control of each skill at a minimum tempo. A judgment should not be made about the quality of the performance of any skill. Rather, each skill should be viewed as either perfect (learned) or imperfect (not fully learned). Playing wrong notes and/or hesitating during execution indicates insecurity and, accordingly, an unlearned skill.

I have used this method with a high degree of success for many years. The student's self-motivation is an important factor in this success. In a field such as musical performance, the ultimate goal is the ability to perform atconsistent high levels. An artist is not awarded letter grades of B+ or A- for a performance; it is simply expected that the performance will be accurate and musical. Therefore, in private study or practice, the student must become his own teacher. This method gives him clear, tangible evidence of his progress. Passing each skill proves that his ability is increasing. In a typical class situation, the student can determine his own grade by the number of skills passed rather than by a subjective evaluation by the teacher.

Placing responsibility for progress on the individual is a course of action that must occur at some point in every teacher's efforts. This book initiates that approach and offers the student a healthy environment for learning, one in which he can challenge himself and know he is succeeding.

Dan Haerle

Practice Tips

1. Voicings in this book are notated in the staff to make them easy to read. However, many voicings will sound better if played an octave lower than notated to be in a fuller register of the piano.

2. Try to see relationships in voicings and progressions.(intervals, voice-leading, etc.).

3. Play some things out of tempo to give yourself a chance to familiarize yourself with the problem.

4. Work at slow tempos first, using a metronome while you play.

5. Do a practice run, at tempo, of a particular skill to see your current stage of progress. Set more advanced tempo goals if you wish; speed generally is one indicator of security. Be sure to play the skills without mistake or hesitation!

6. Practice the various skills through all keys using other types of progressions such as half steps, whole steps, and major or minor 3rd's. Also, drill them around the cycle as they would be tested.

7. For variety, use different styles to make things more musical and fun to play. For example, play each voicing with a repetitive swing or bossa nova rhythmic pattern.

8. When working with progressions that connect smoothly, try not to look at your hands any more than you absolutely have to. In fact, concentrate on the feeling of various voicing shapes and try to <u>let</u> yourself play them without looking rather than <u>making</u> yourself play them!

9. Be sure to wean yourself off of the printed page as soon as possible.

10. As you progress, you may want to start doing some sight-reading of simple chord progressions, using the voicings studied.

Block Chords

The goal of this section is familiarity with chord structures. As preparation for learning voicings, one needs to solidify the spelling of the chords first. Consider some of the following possibilities:

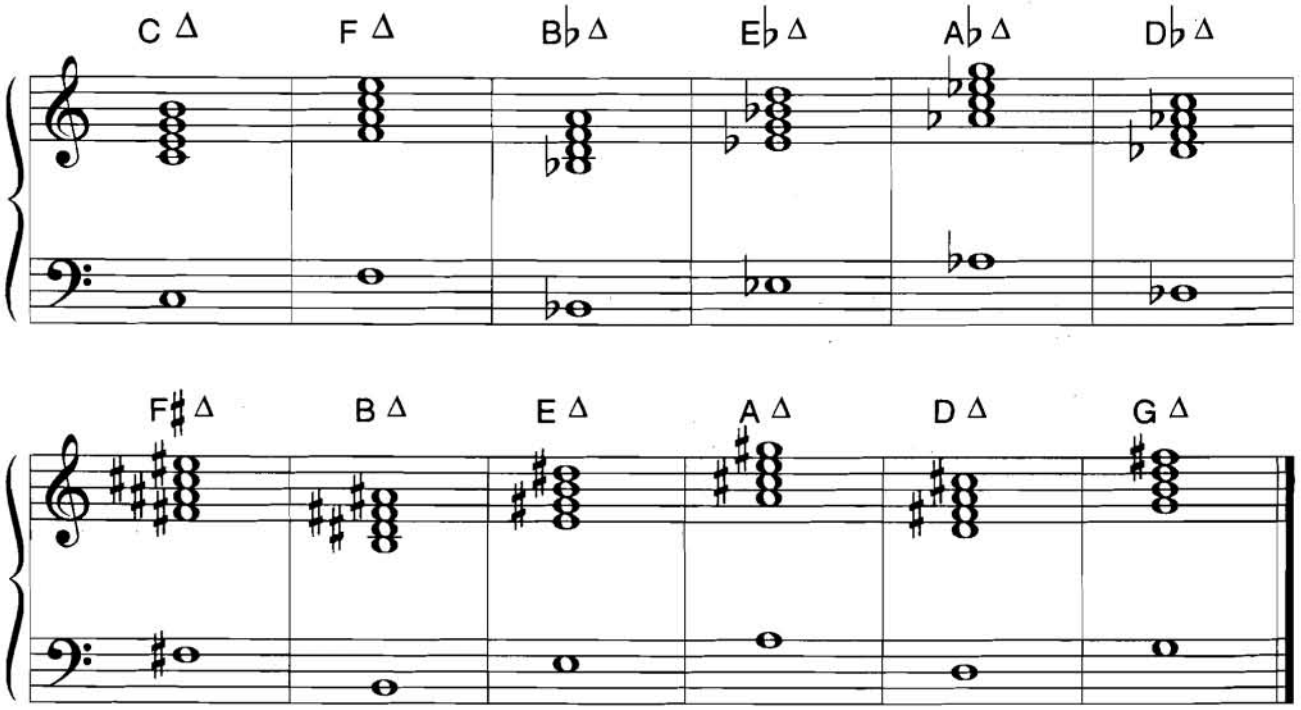
1) Play the block chords as written (with the root in the left hand) or play them as block chords in both hands.

2) Arpeggiate the chords up or down in quarter notes or up and down in eighth notes. Keep the same harmonic rhythm of four beats to each chord.

3) Play four inversions of each chord on the root, 3rd, 5th and 7th. Double the harmonic rhythm and play the inversions in eighth notes.

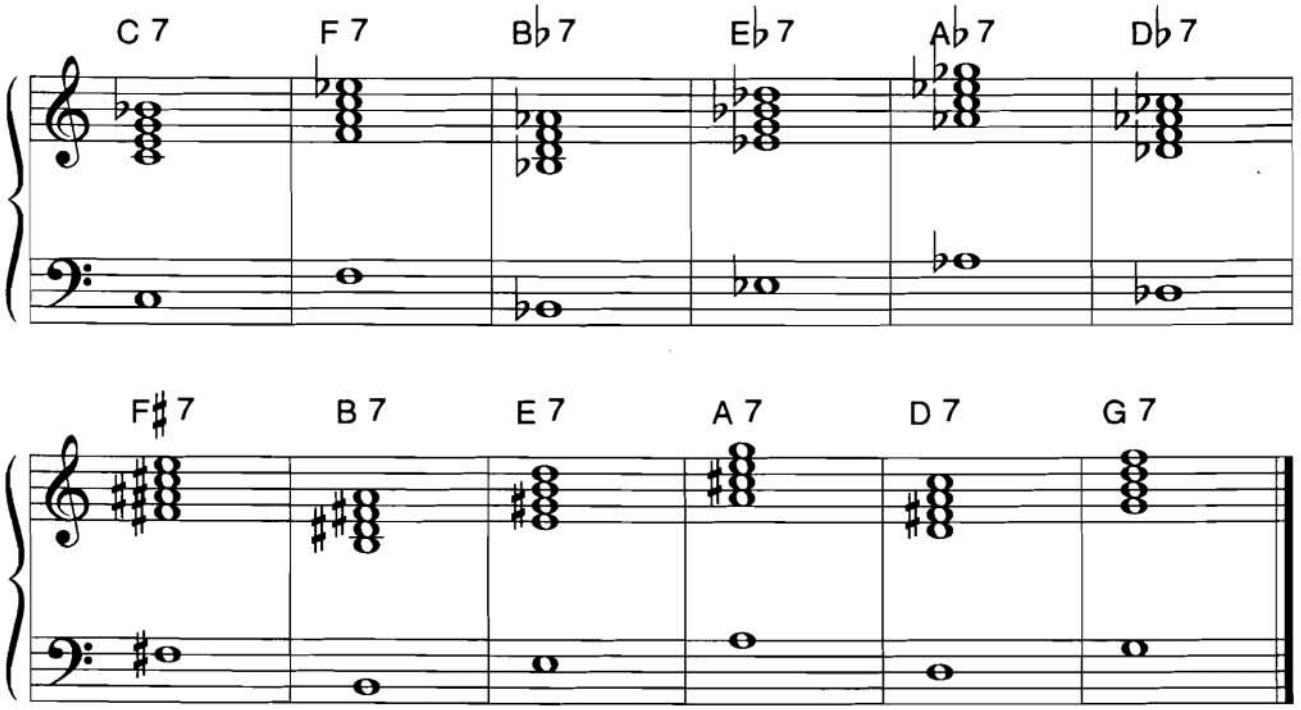
♩ = 120

Skill 1: Major 7ths



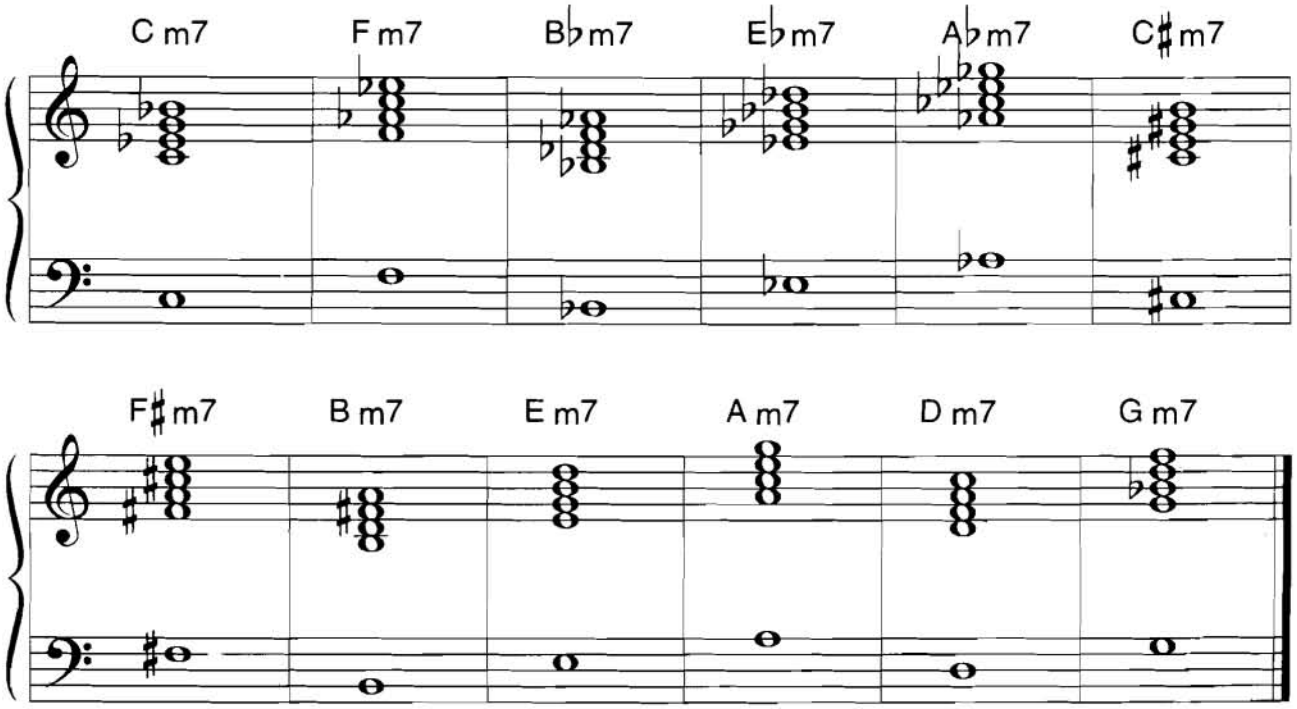
♩ = 120

Skill 2: Dominant 7ths



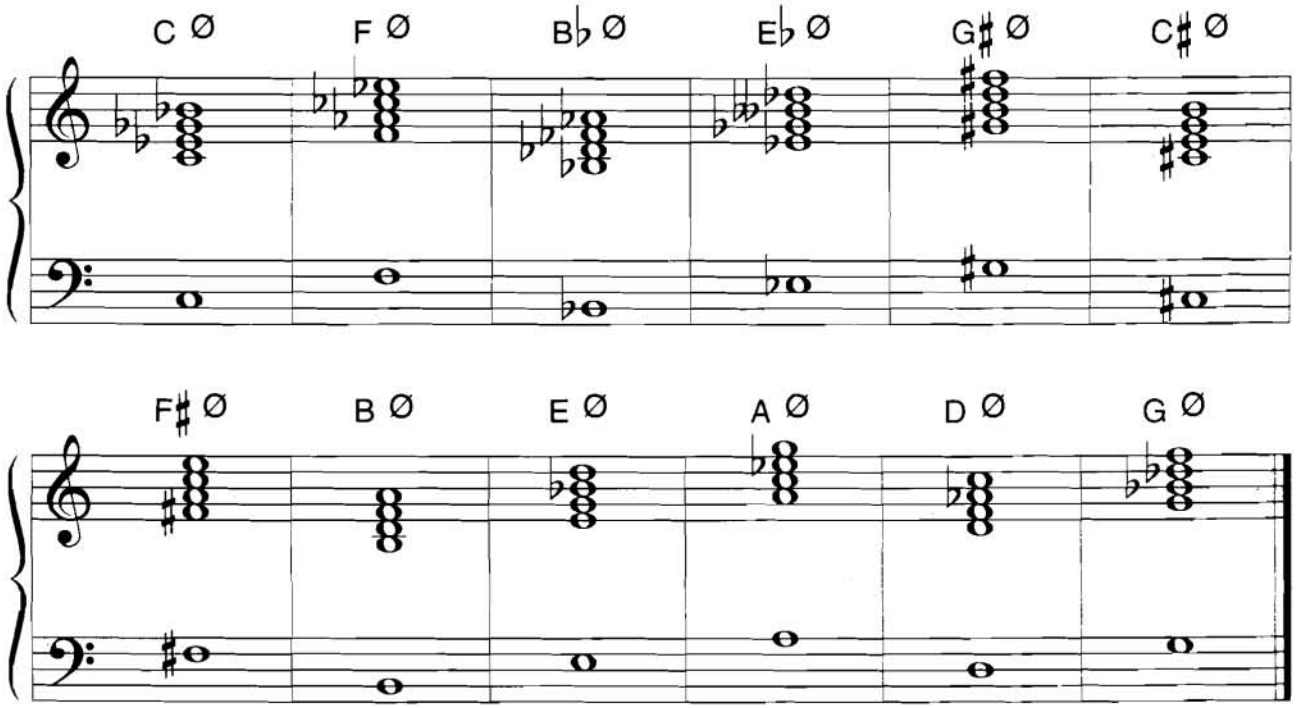
♩ = 120

Skill 3: Minor 7ths



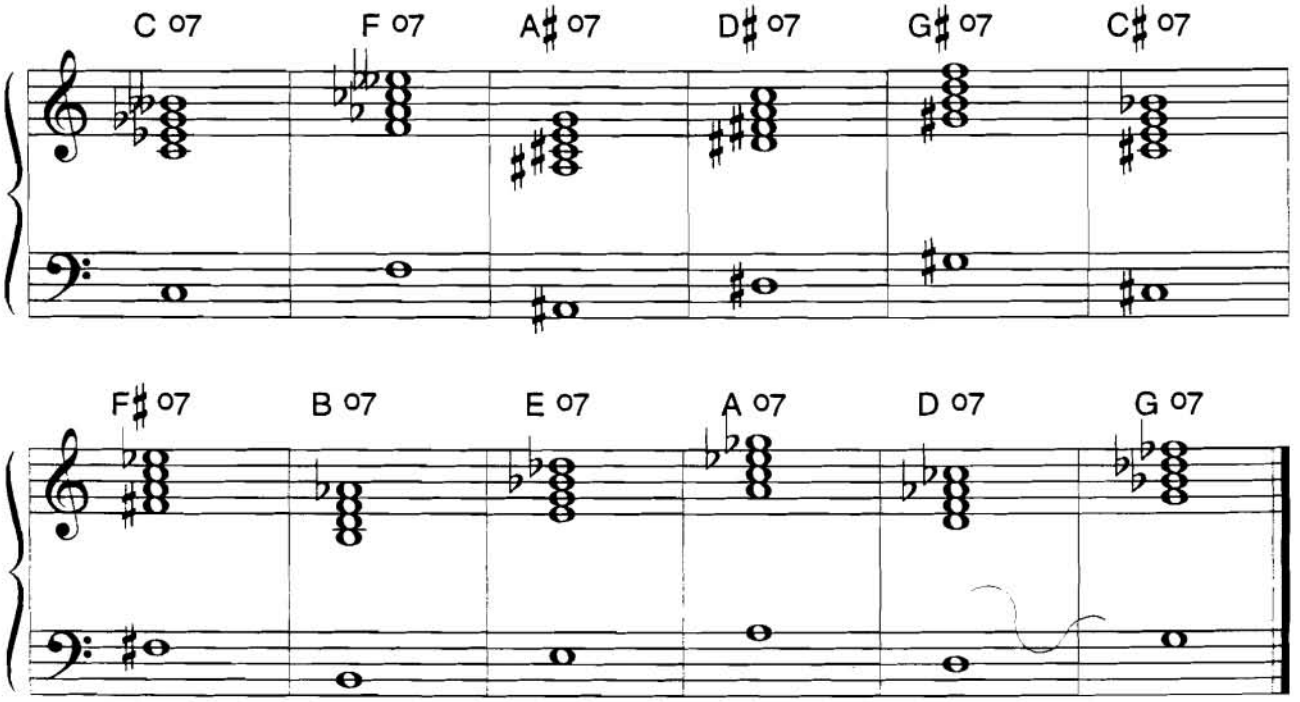
♩ = 120

Skill 4: Half-Diminished



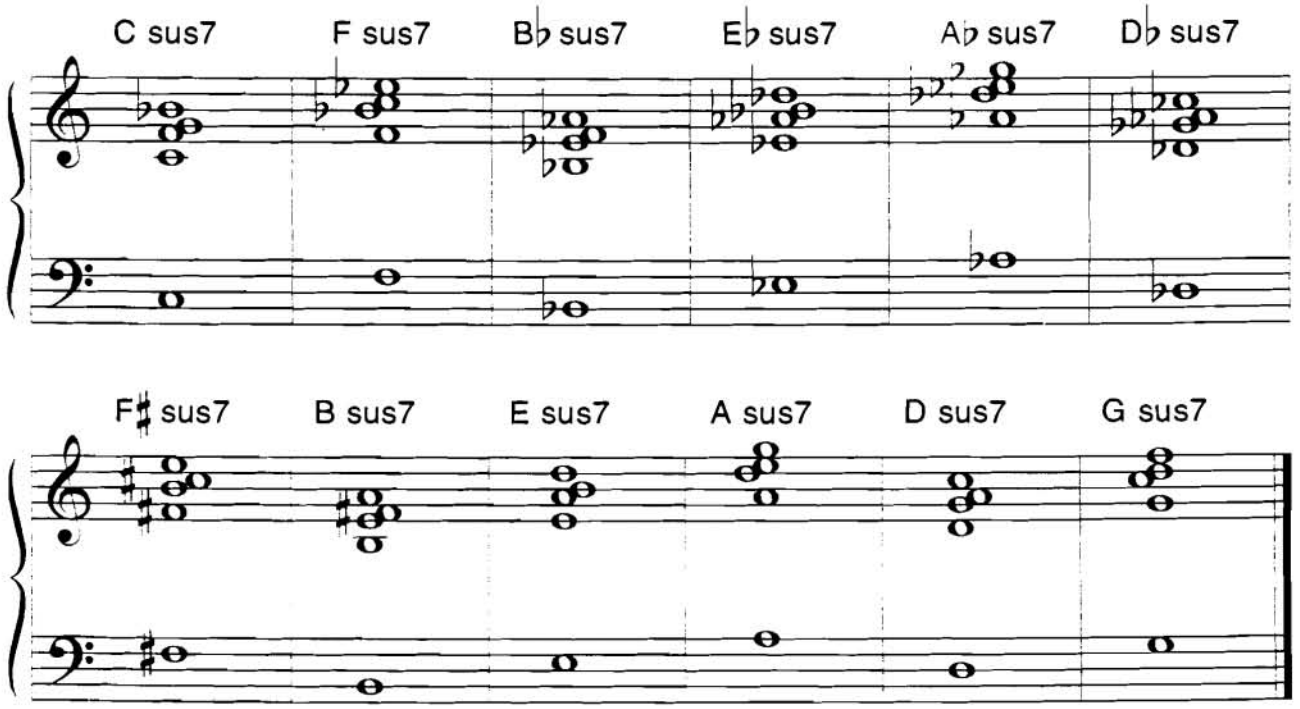
♩ = 120

Skill 5: Diminished 7ths



♩ = 120

Skill 6: Dominant 7ths sus4



Shell Voicings

The goal of this section is familiarity with voicing types. As one begins to learn common voicing shells, it is good to take advantage of the nature of rote learning. That is, though it is important to learn what notes are in a voicing, it is also important to learn what a voicing "feels" like. The hand assumes a certain spacing of the fingers or shape when playing any voicing. The feeling of this shape doesn't change significantly when one or more fingers are on a black note instead of a white note, for instance. Therefore, try the following suggestions with your eyes closed concentrating on the feeling of the hand.

1) Play the voicings as written (with the root in the left hand) or play them in both hands without the root. They will eventually be used in both hands for different reasons so it's good to prepare the feeling in both.

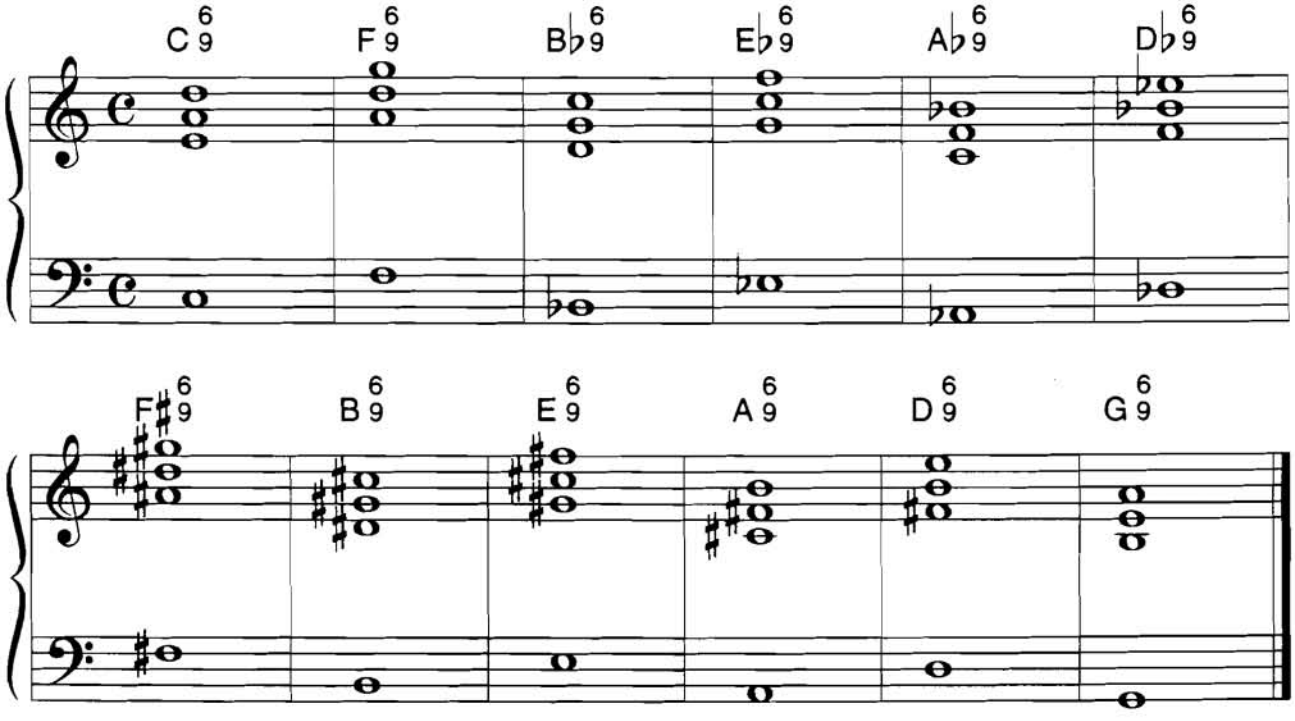
2) Practice moving the voicings up and down chromatically with eyes closed and concentrating on the feeling.

3) With confidence, gradually try moving up and down in slightly larger intervals (i. e. whole steps and minor thirds) still keeping your eyes closed.

4) Try playing a voicing with your eyes closed, lift your hand a few inches from the keys and see if you can put your hand down on the same voicing again without error. As you think less about making yourself play the voicing and begin to relax with the feeling of it, you may be surprised at how high you can lift your hand and still play the voicing correctly.

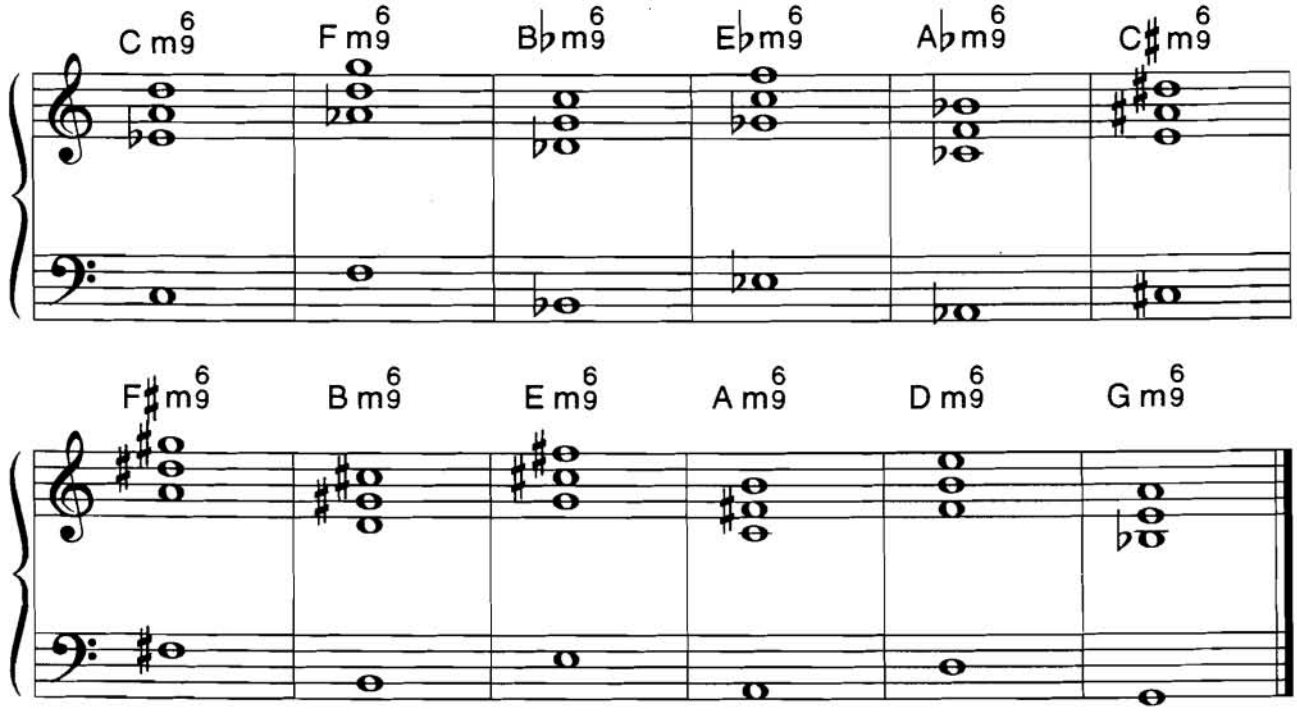
♩ = 120

Skill 7: 3-6-9 Major



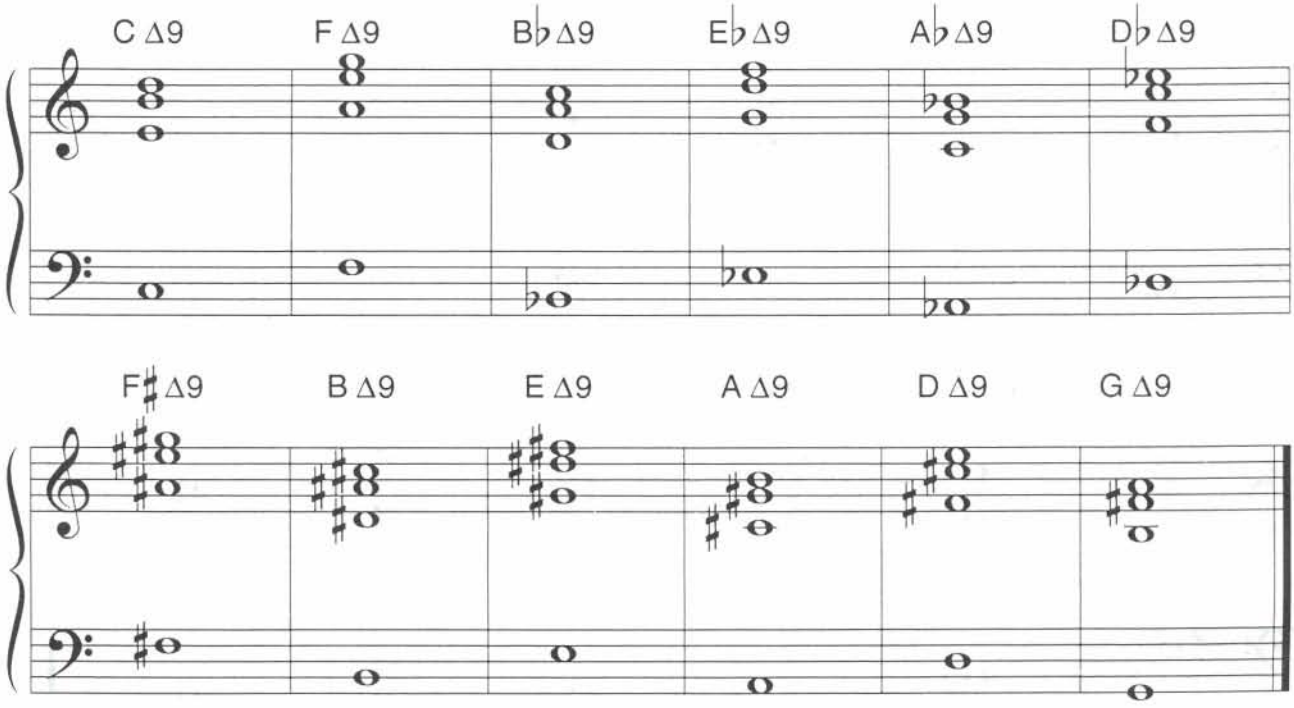
♩ = 120

Skill 8: 3-6-9 Minor



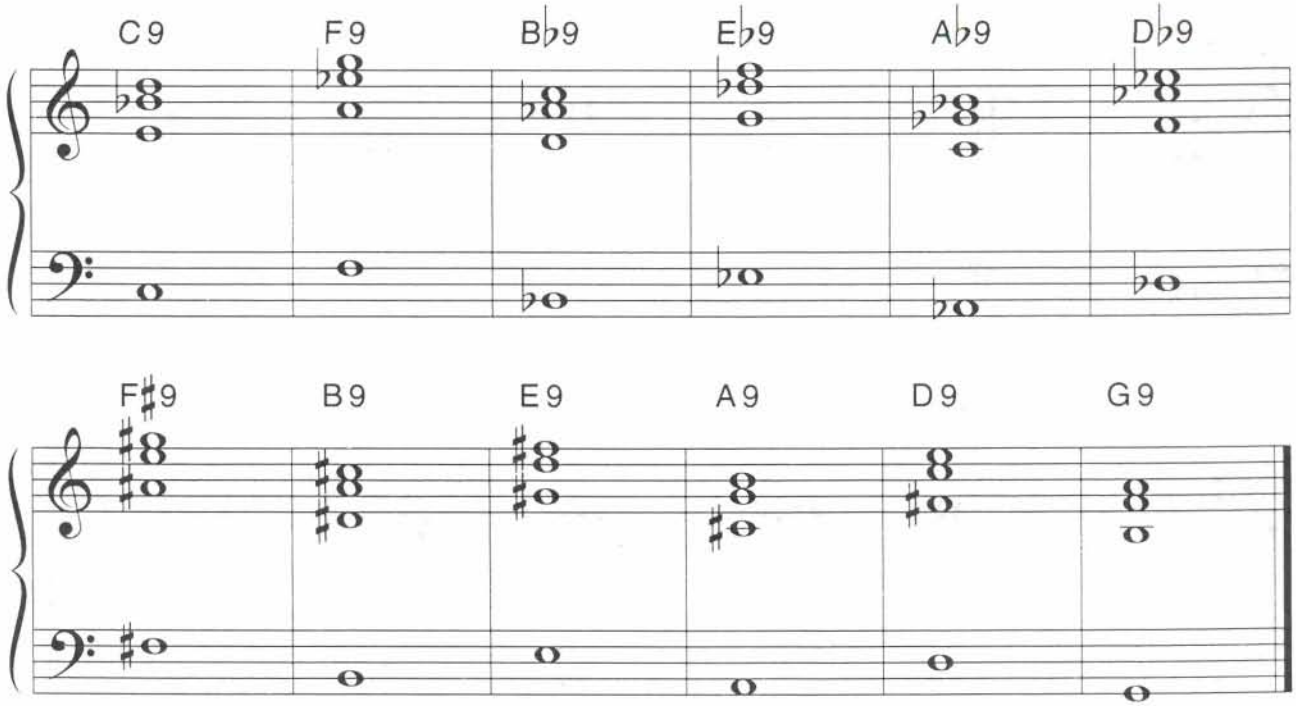
♩ = 120

Skill 9: 3-7-9 Major



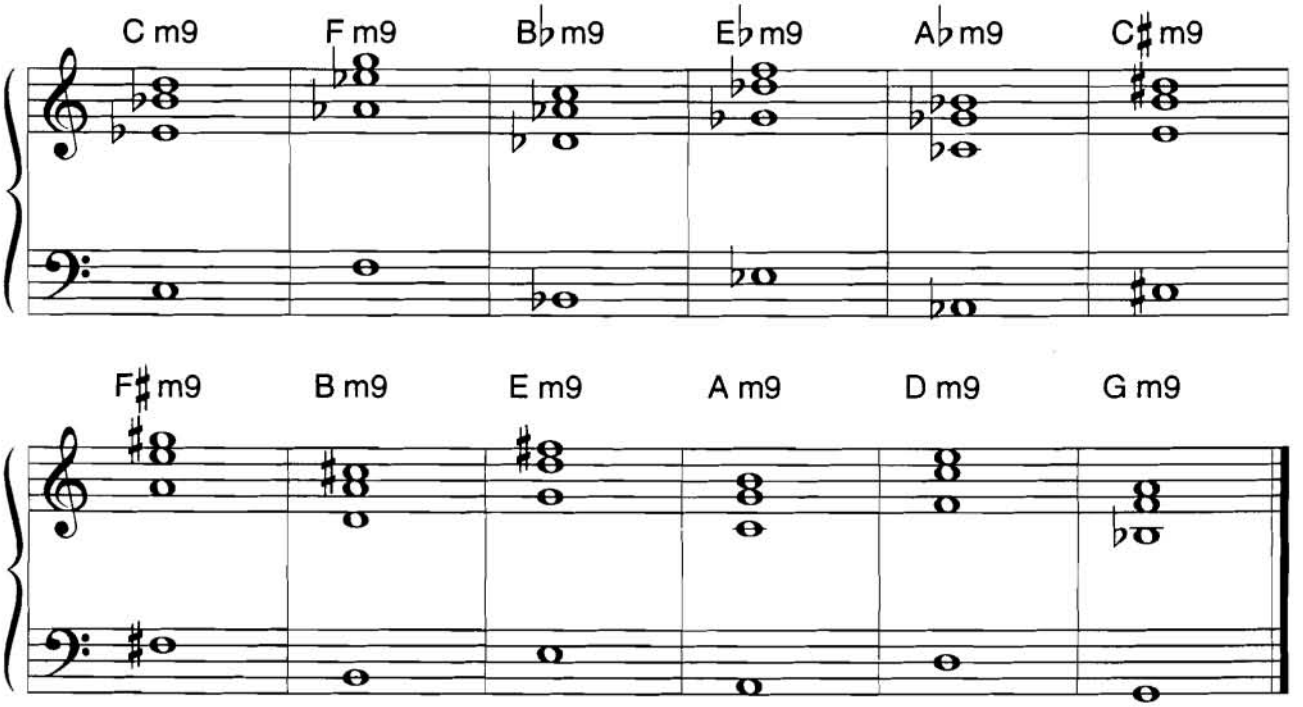
♩ = 120

Skill 10: 3-7-9 Dominant



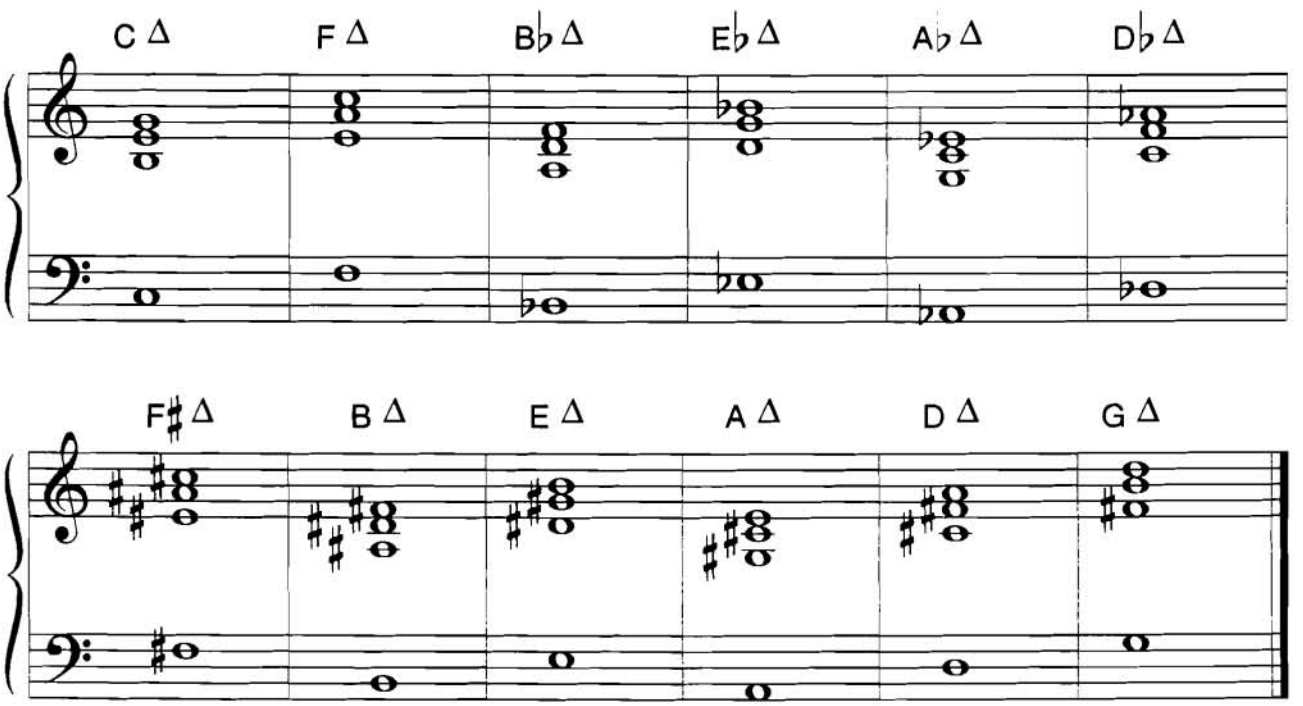
♩ = 120

Skill 11: 3-7-9 Minor



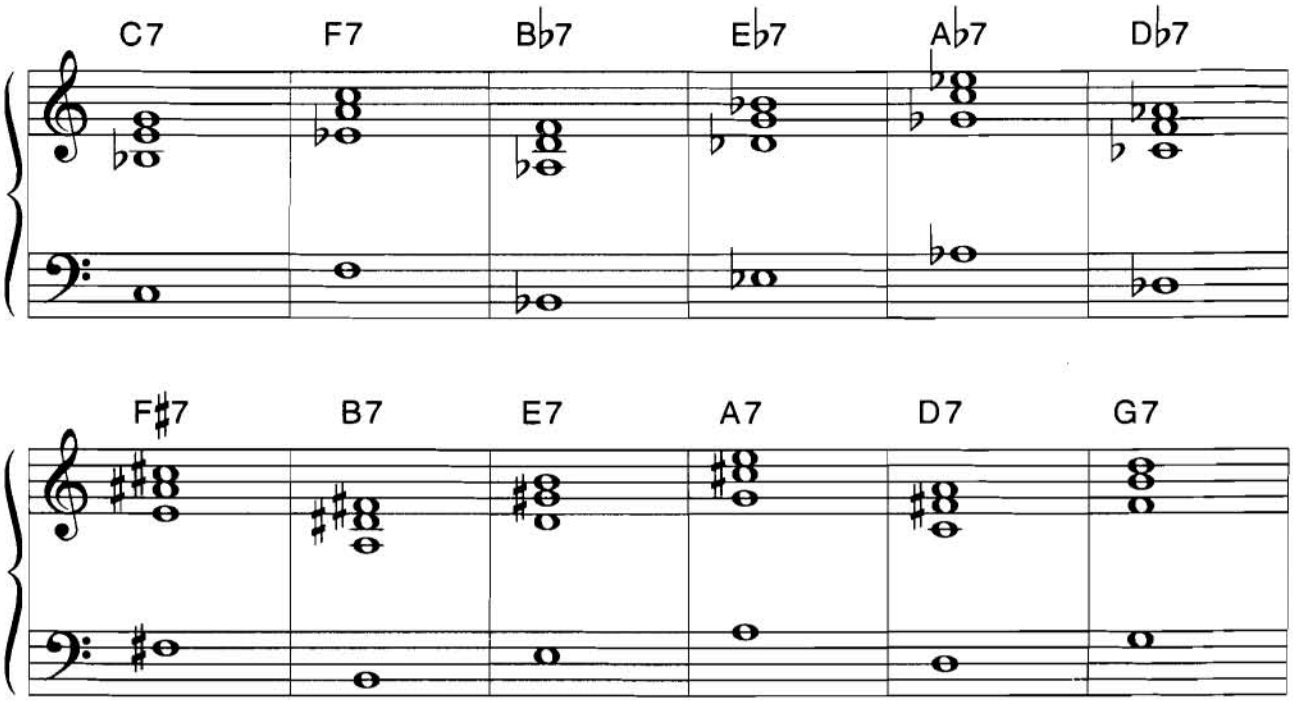
♩ = 120

Skill 12: 7-3-5 Major



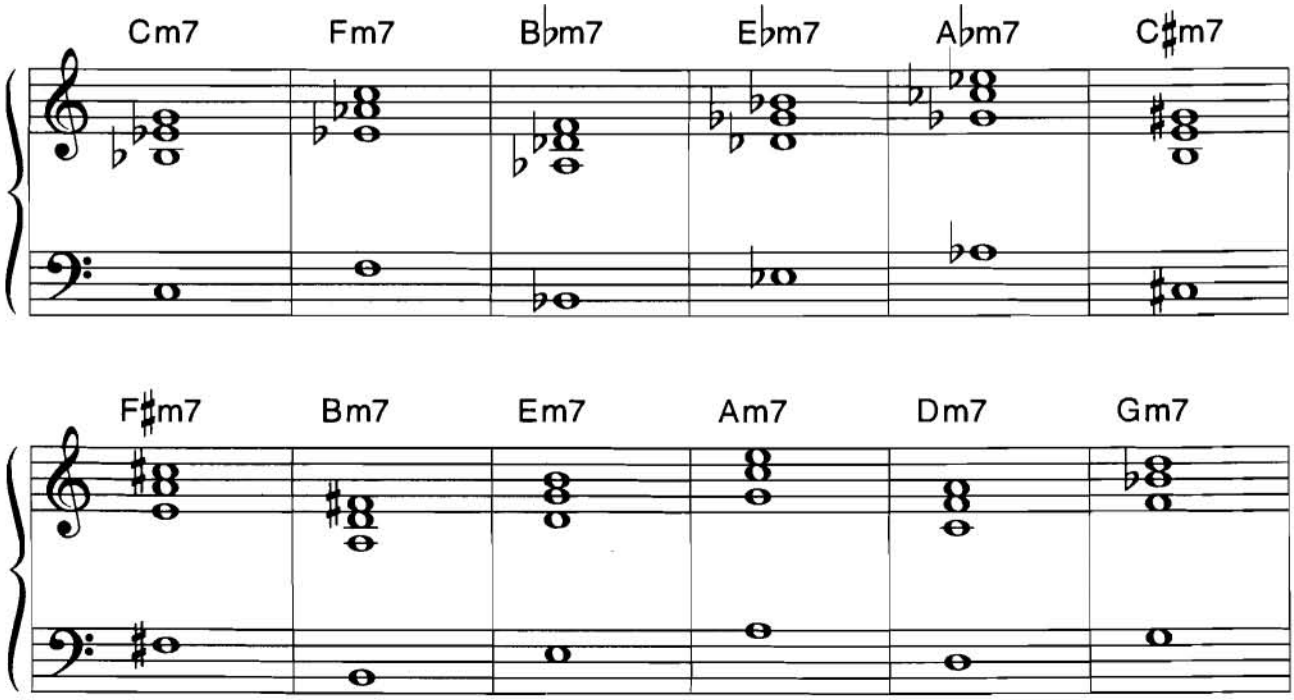
♩ = 120

Skill 13: 7-3-5 Dominant



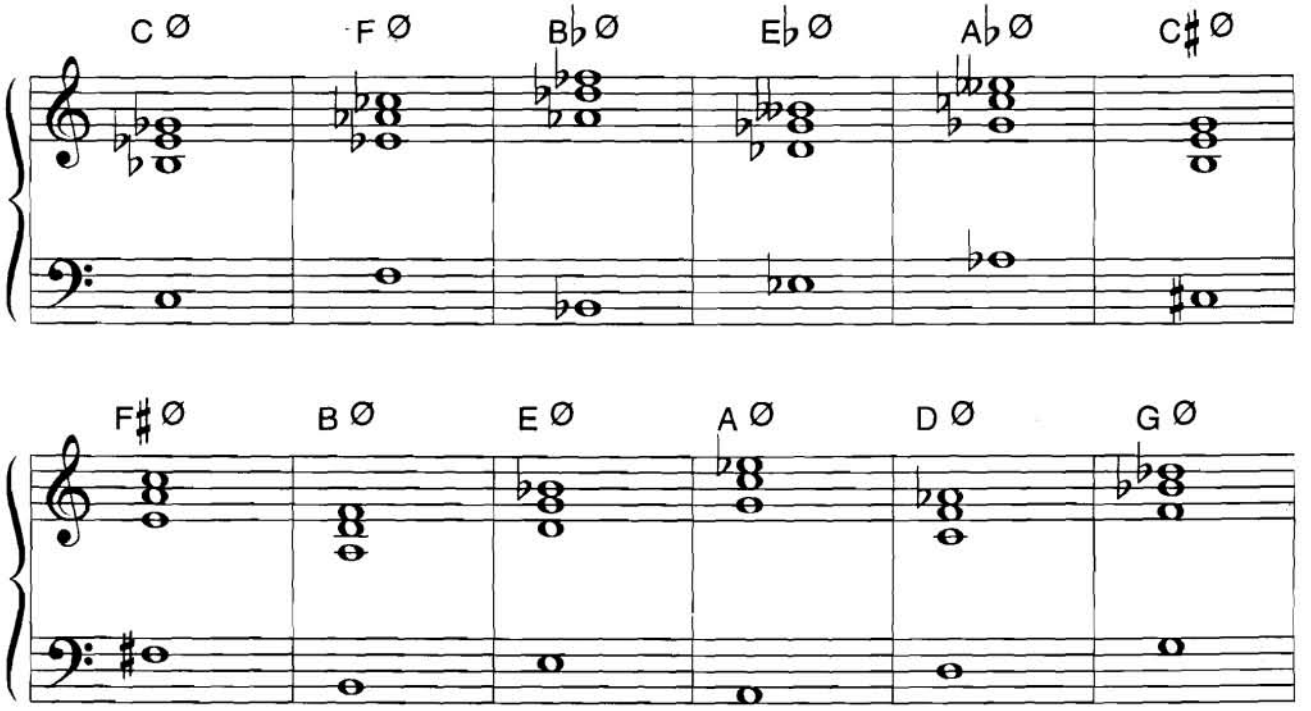
♩ = 120

Skill 14: 7-3-5 Minor



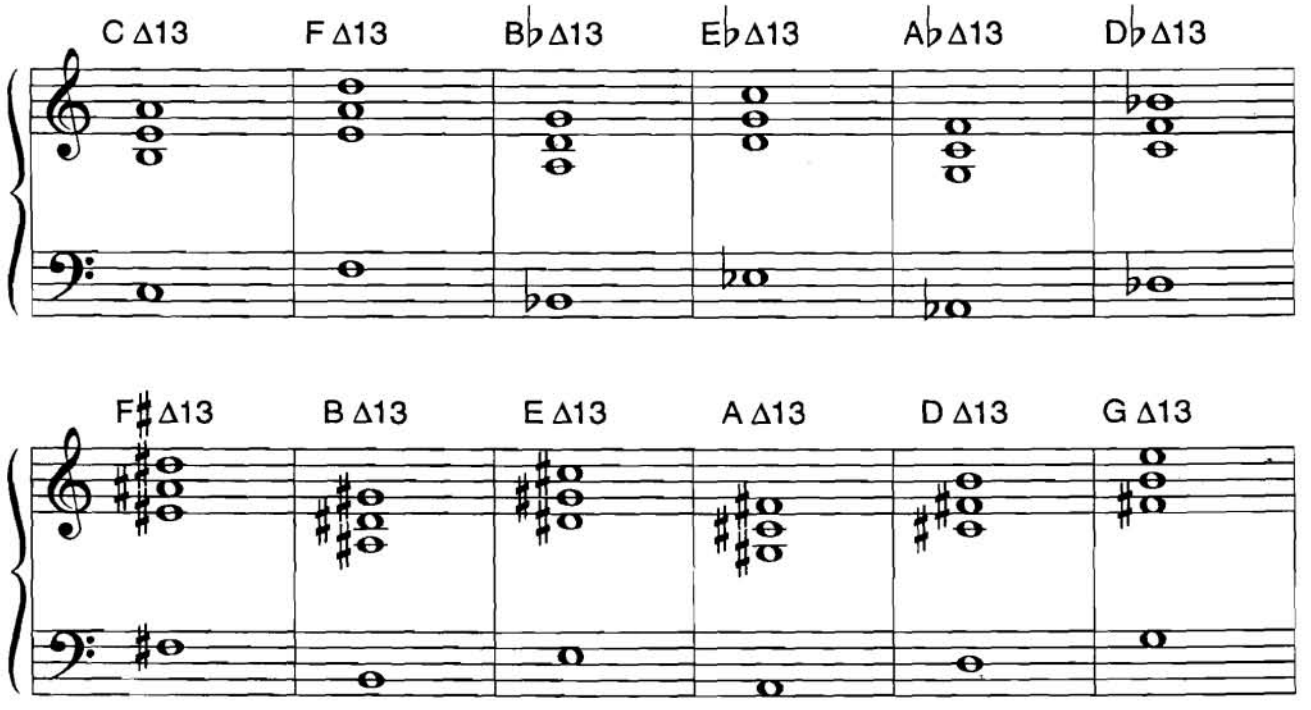
♩ = 120

Skill 15: 7-3-5 Half-Diminished



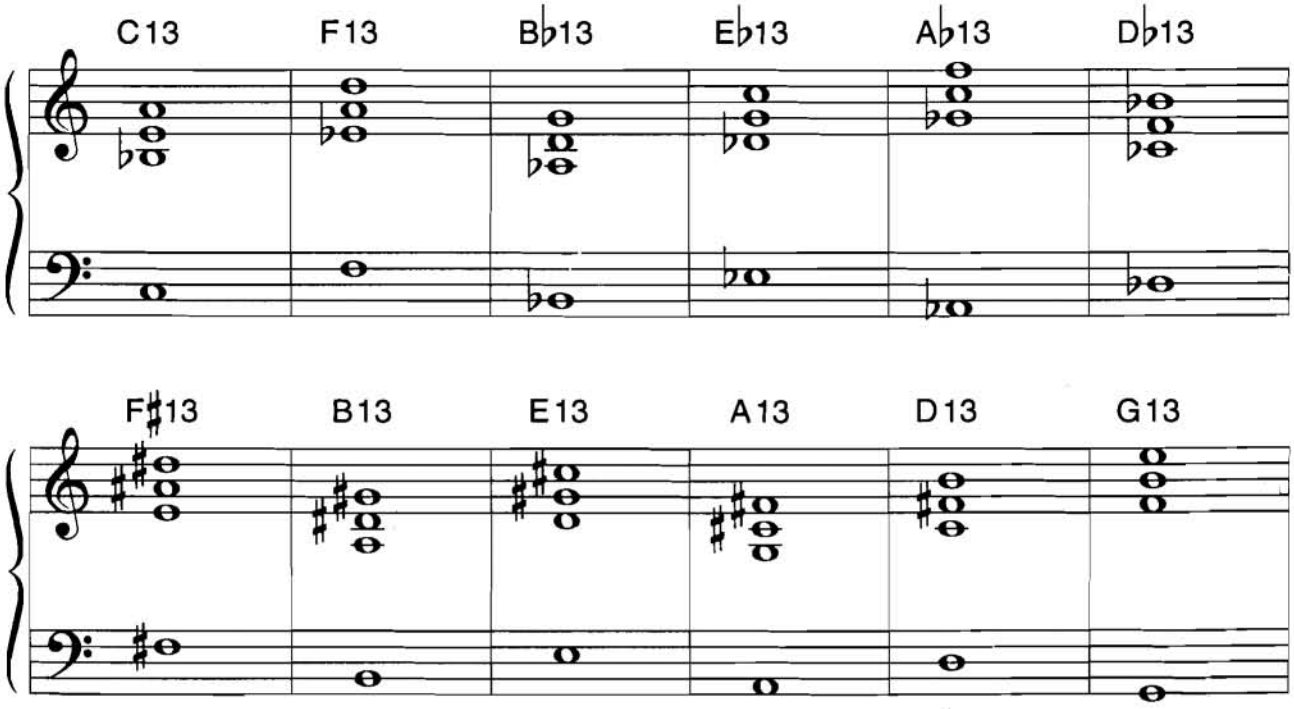
♩ = 120

Skill 16: 7-3-6 Major



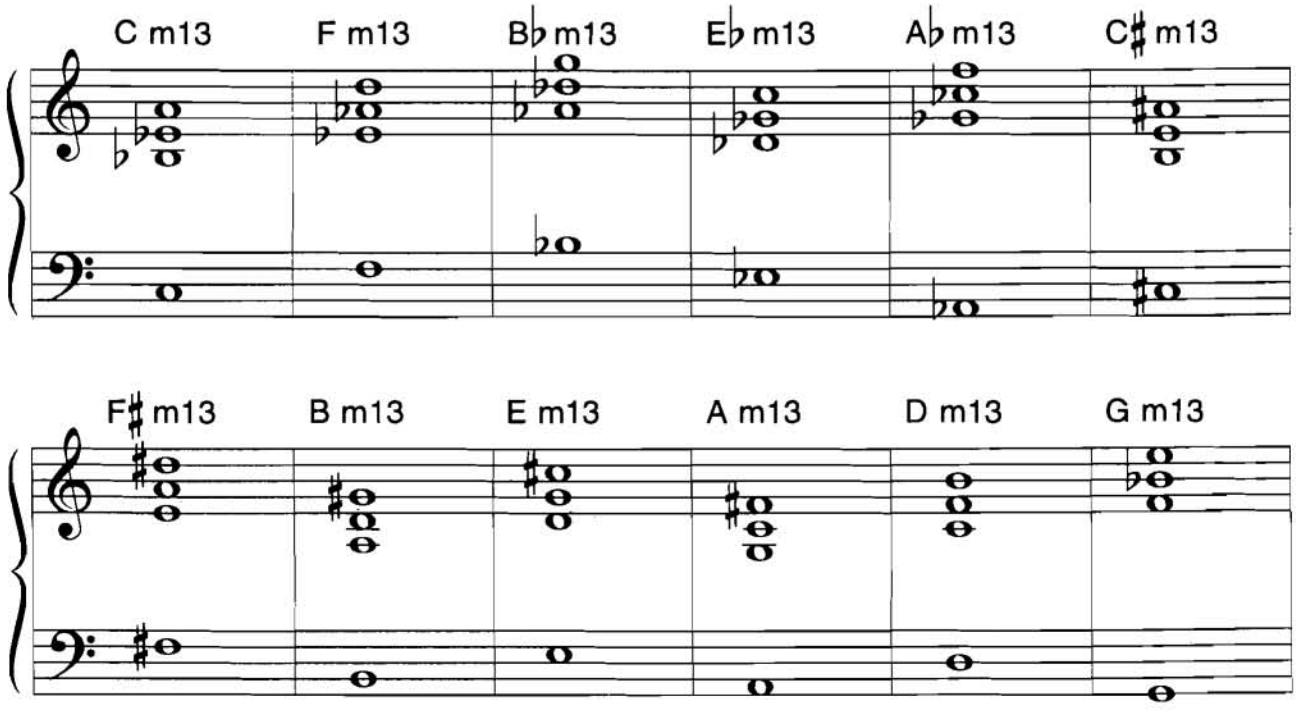
♩ = 120

Skill 17: 7-3-6 Dominant



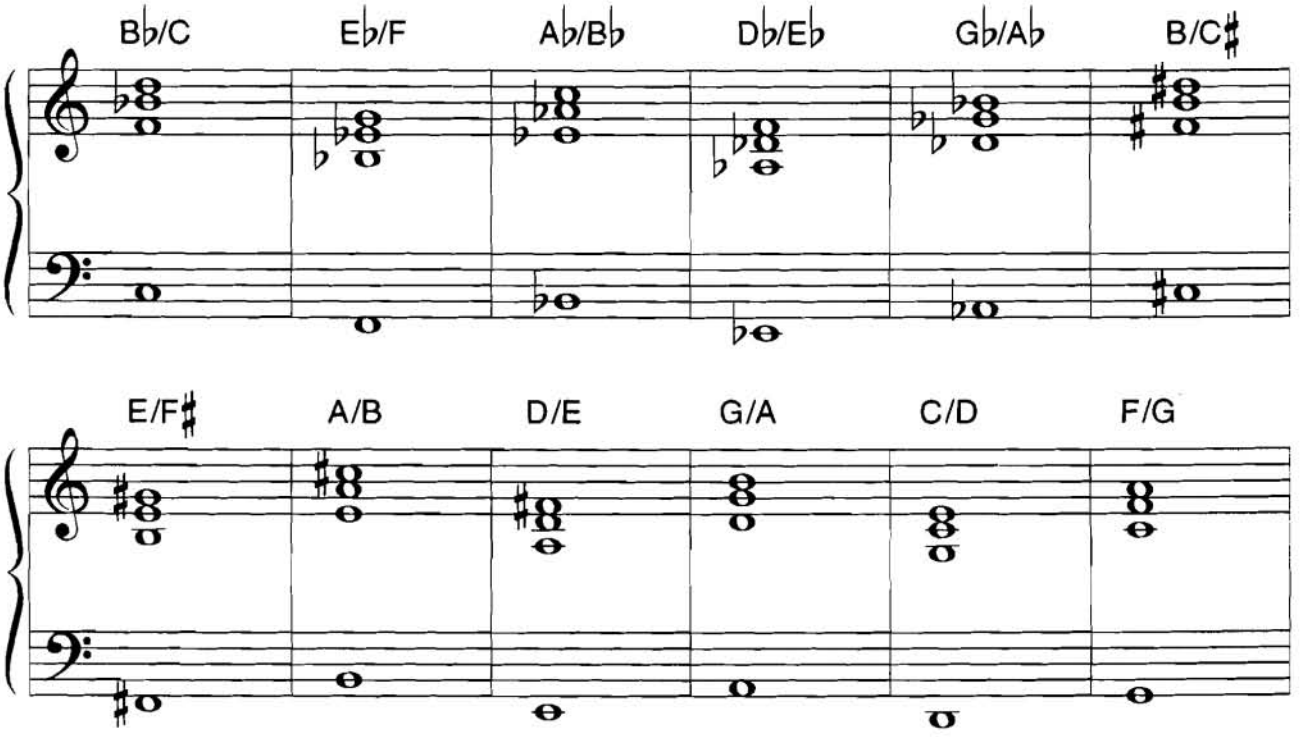
♩ = 120

Skill 18: 7-3-6 Minor



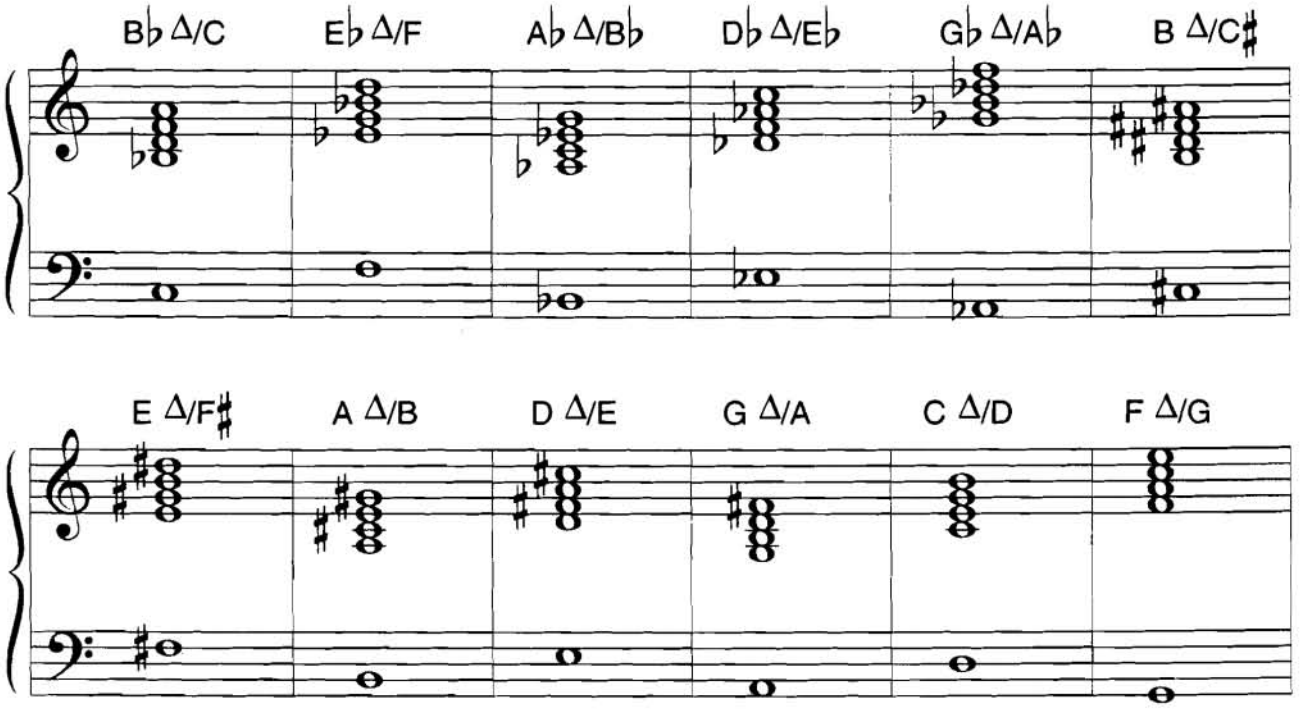
♩ = 120

Skill 19: 4-7-9 Dominant sus 4



♩ = 120

Skill 20: 7-9-4-6 Dominant sus 4



Diatonic 7th Chords

The goal of this section is familiarity with the diatonic seventh chords of all major keys. Many pieces are comprised of chords which are the various diatonic chords of the key. Most often, these are the II, V and I chords but frequently the III, IV and VI chords appear. Occasionally, the VII chord appears as a substitute for V. Therefore, as you play these skills, keep in mind the following:

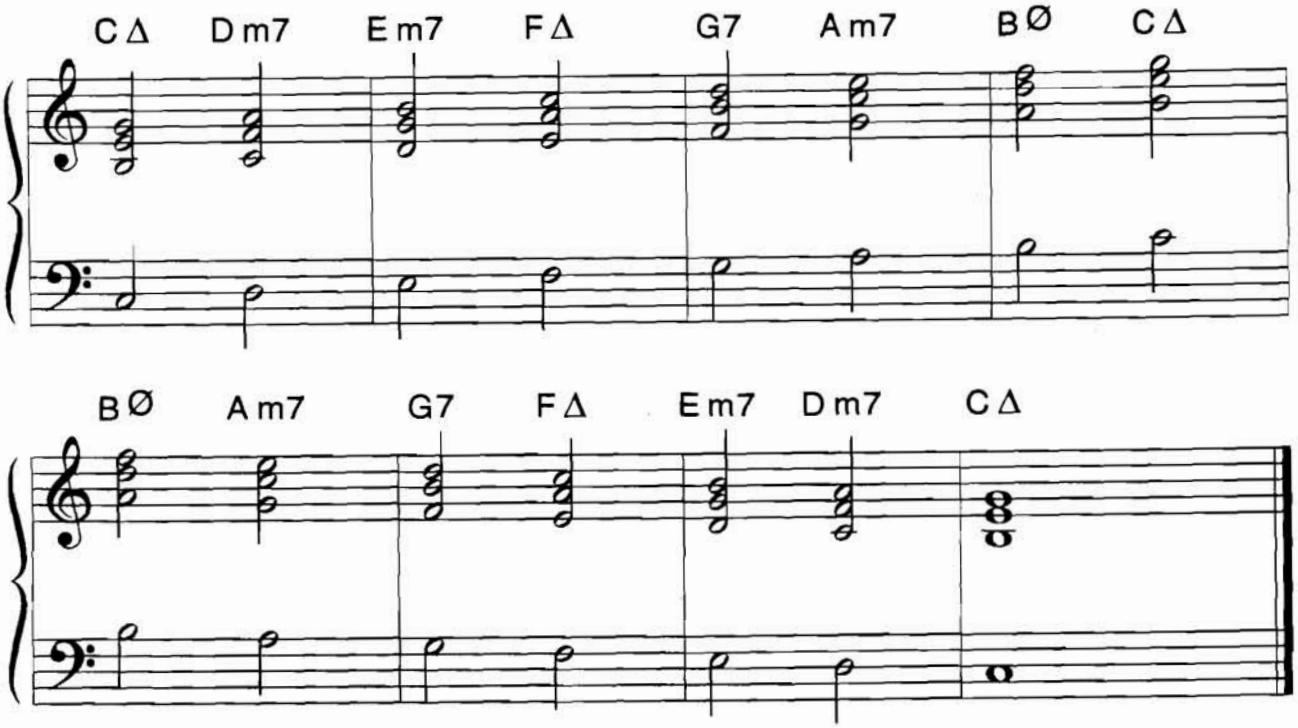
1) Try to visualize the key signature on the keyboard just as if the non-scale tone keys had been removed from the piano. With practice, you can begin to see a particular scale as though only those seven keys were present in each octave.

2) Think about the quality of each chord and its functional position in the scale. For example, if you know that the III chord of any key is a minor 7th, the recognition of that sound (or a mistake) will confirm whether the right voicing has been played or not.

3) These skills provide an excellent opportunity to use one thing to reinforce or help another. Your security with a key signature helps you play the diatonic 7th chords; your security with the functions in a key (and their related types of chords) helps you to learn the key signature.

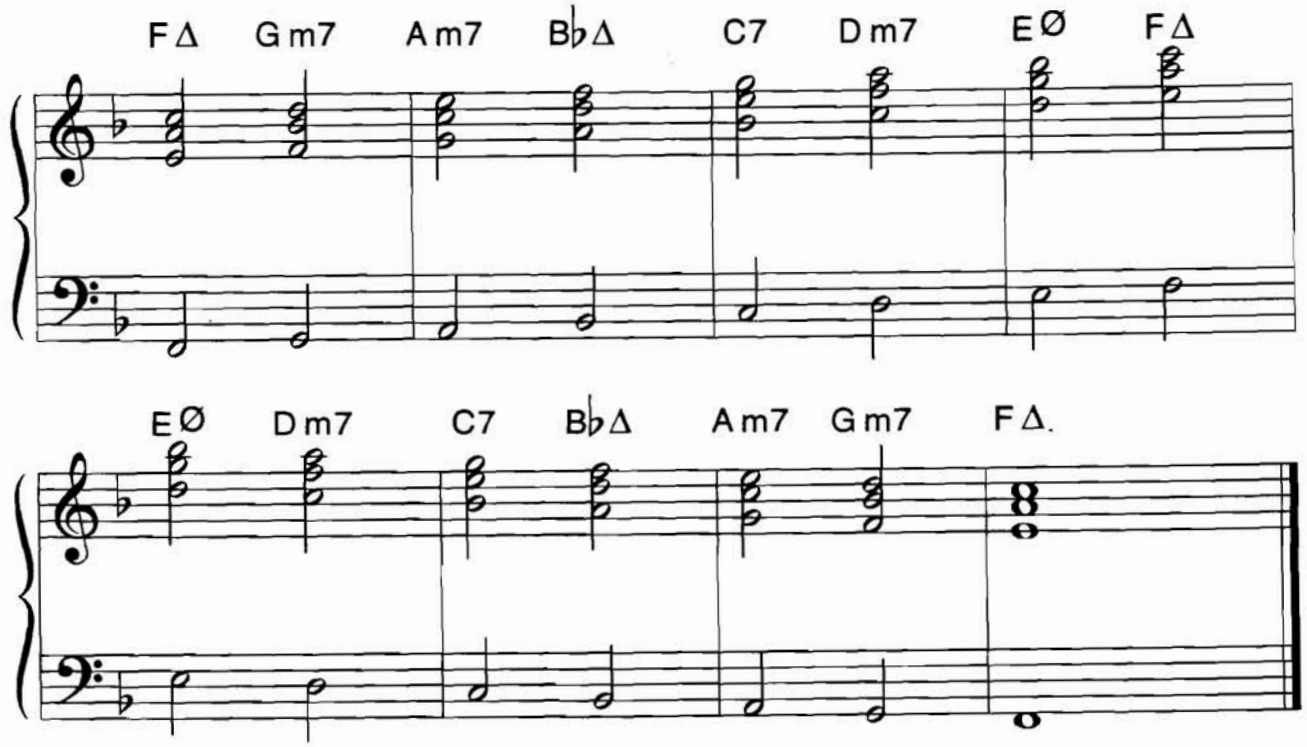
♩ = 120

Skill 21: C Major



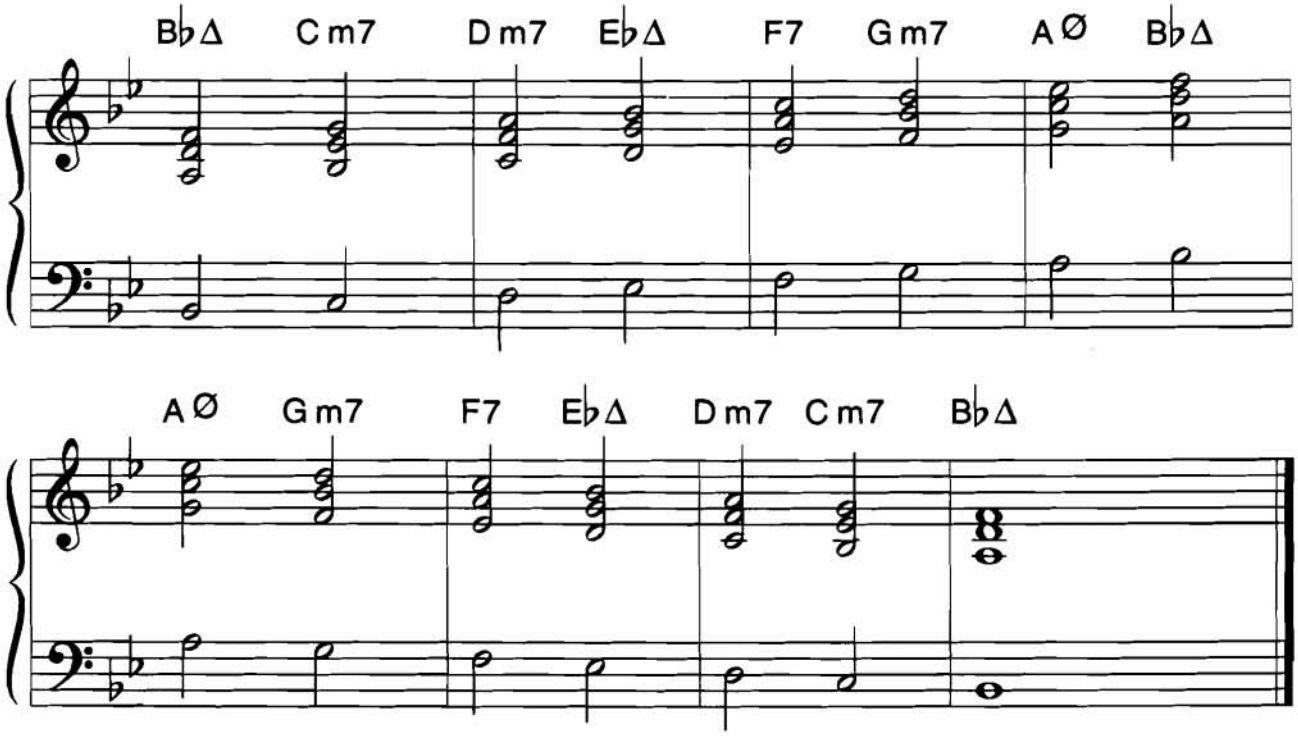
♩ = 120

Skill 22: F Major



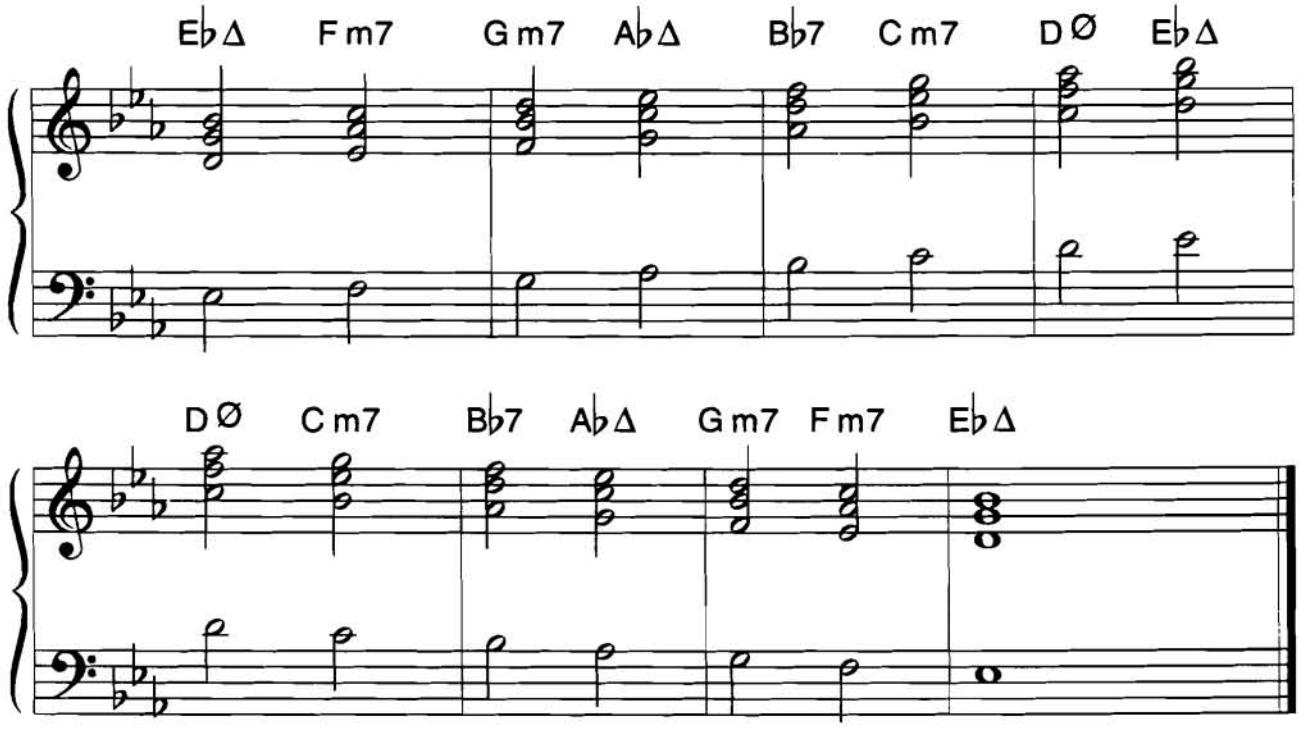
♩ = 120

Skill 23: Bb Major



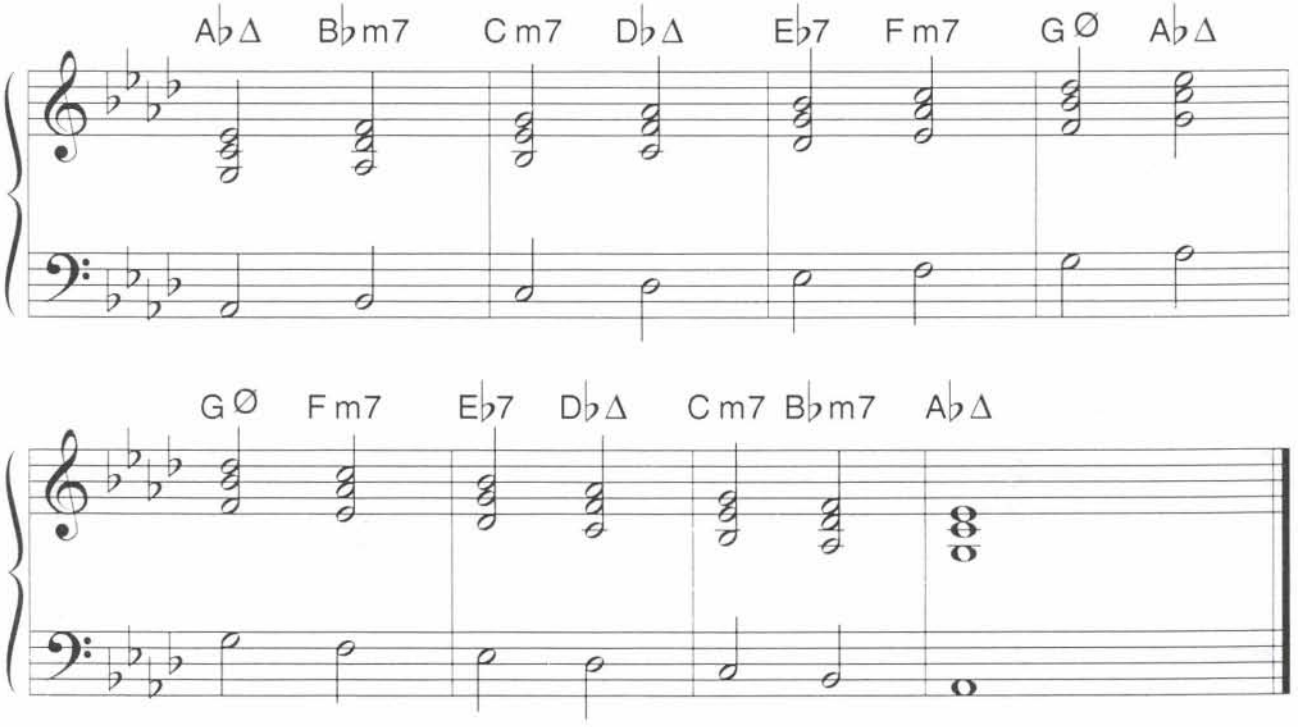
♩ = 120

Skill 24: Eb Major



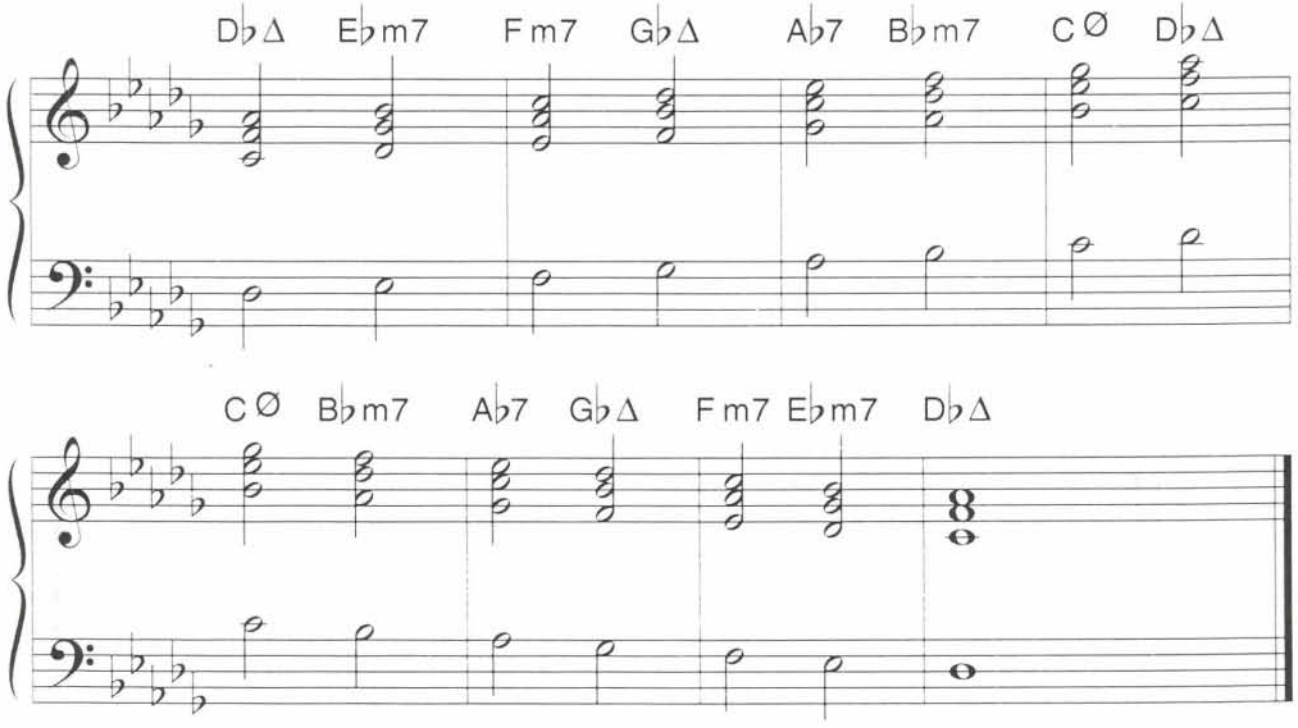
♩ = 120

Skill 25: Ab Major



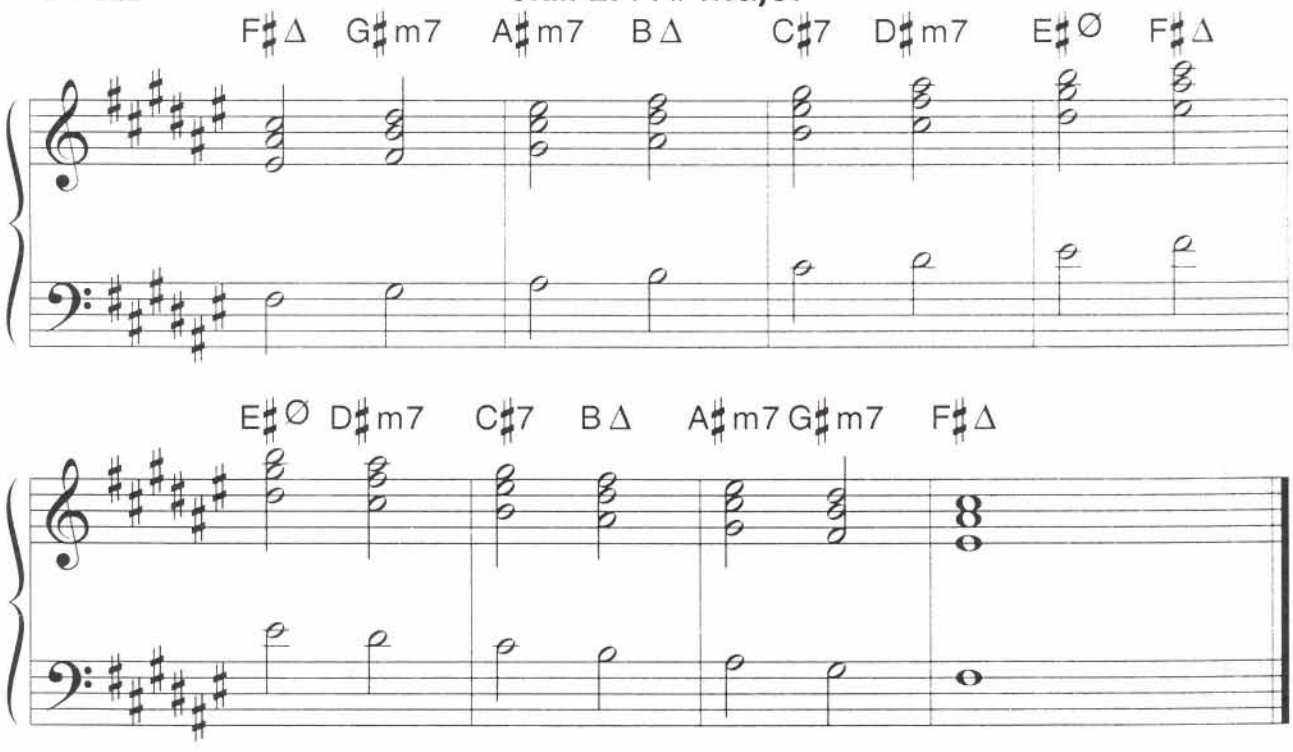
♩ = 120

Skill 26: Db Major



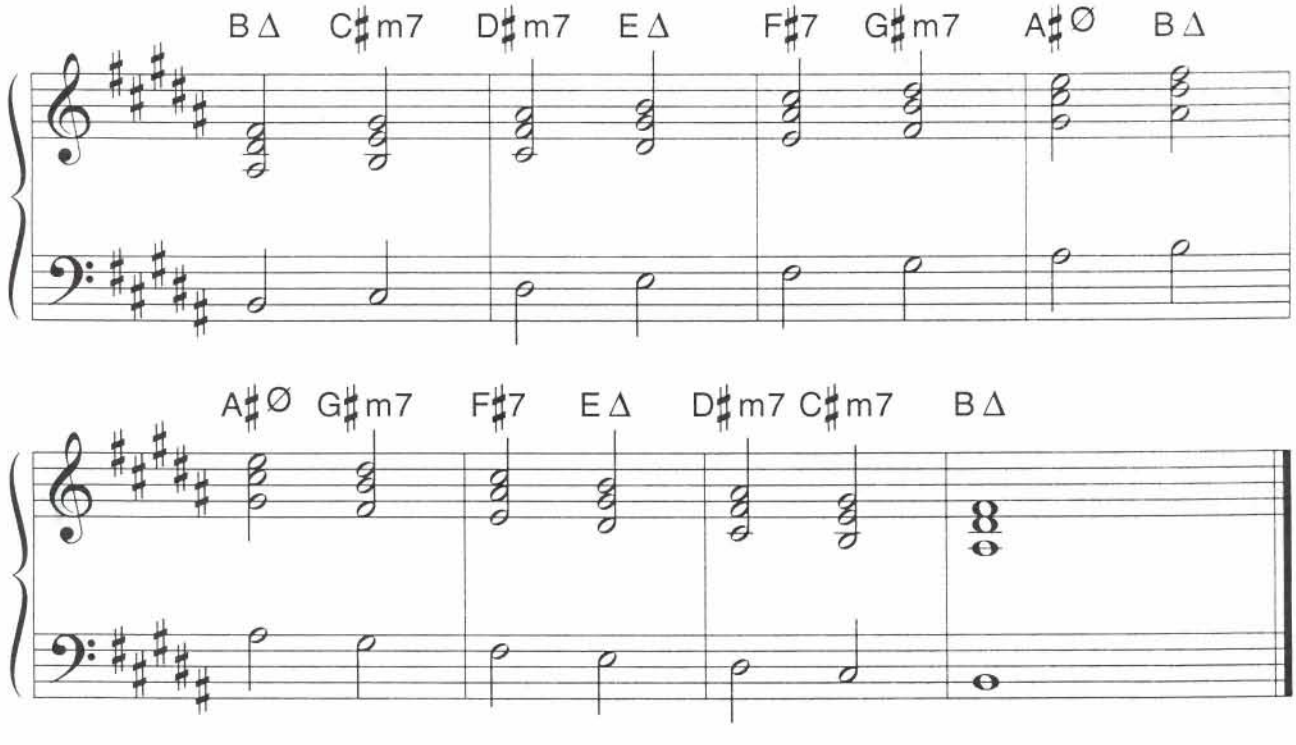
♩ = 120

Skill 27: F# Major



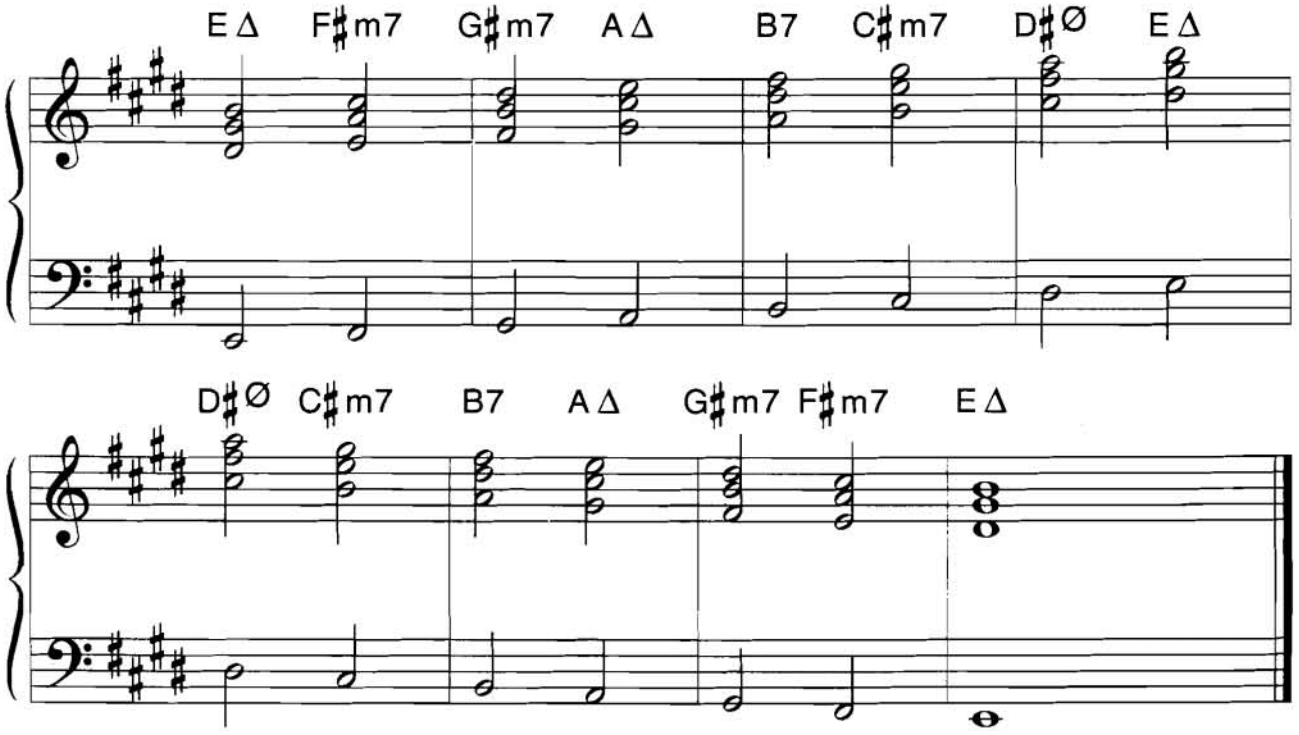
♩ = 120

Skill 28: B Major



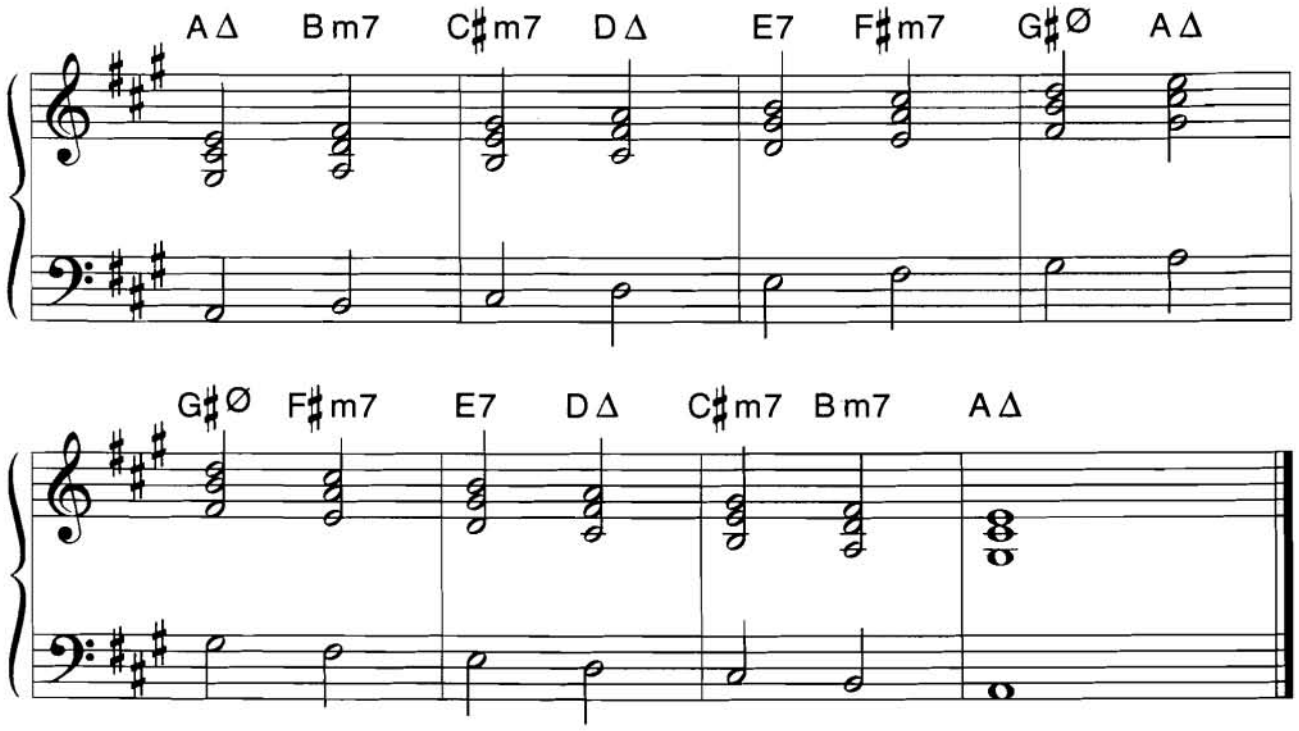
♩ = 120

Skill 29: E Major



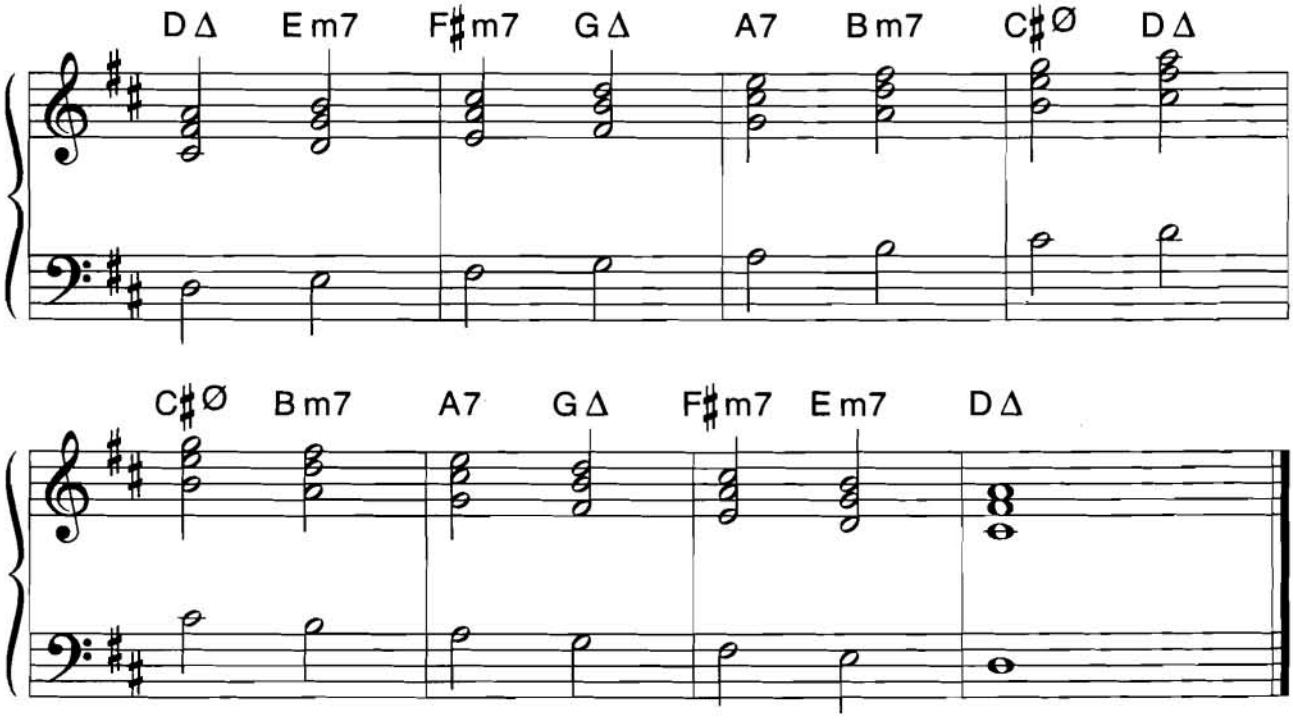
♩ = 120

Skill 30: A Major



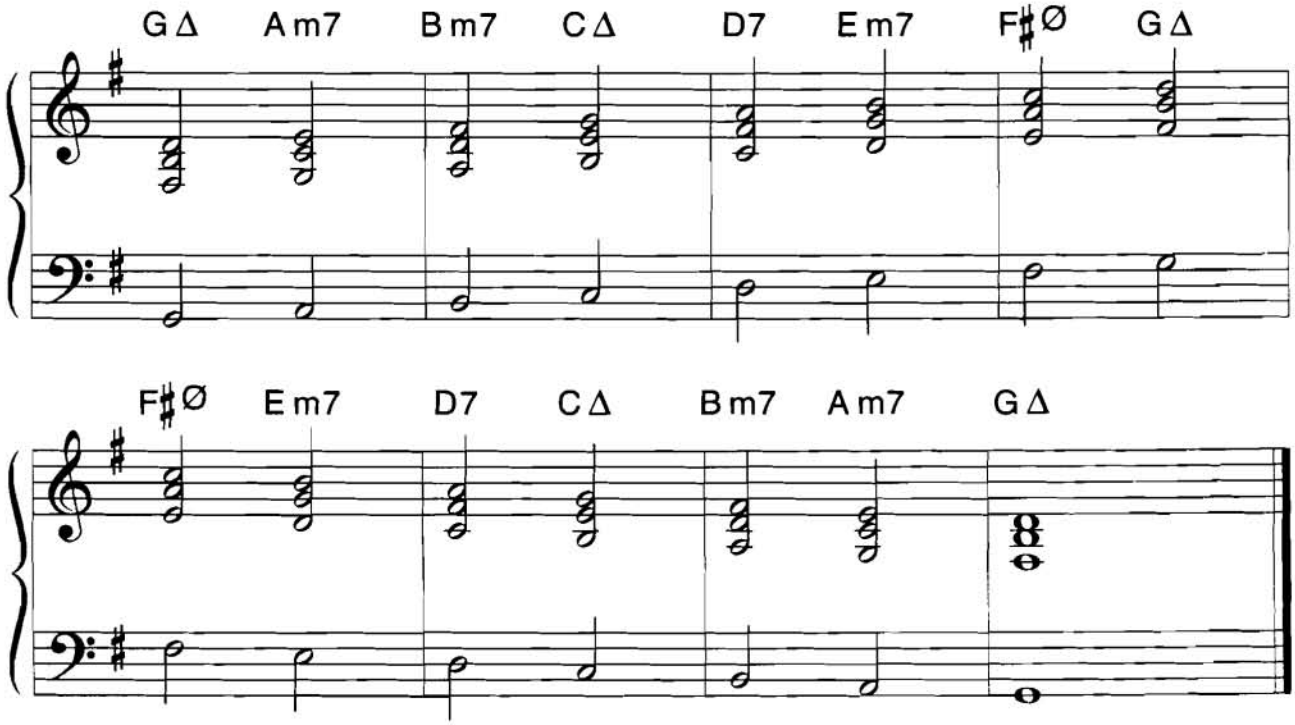
♩ = 120

Skill 31: D Major



♩ = 120

Skill 32: G Major



Cycle Progressions

The goal of this section is to begin connecting different inversions of voicings in an idiomatic way in typical progressions. Common progressions represented are I-IV in major or minor, dominant 7th cycles, II-V in major and V-I in major and minor. As you play these skills, observe the following:

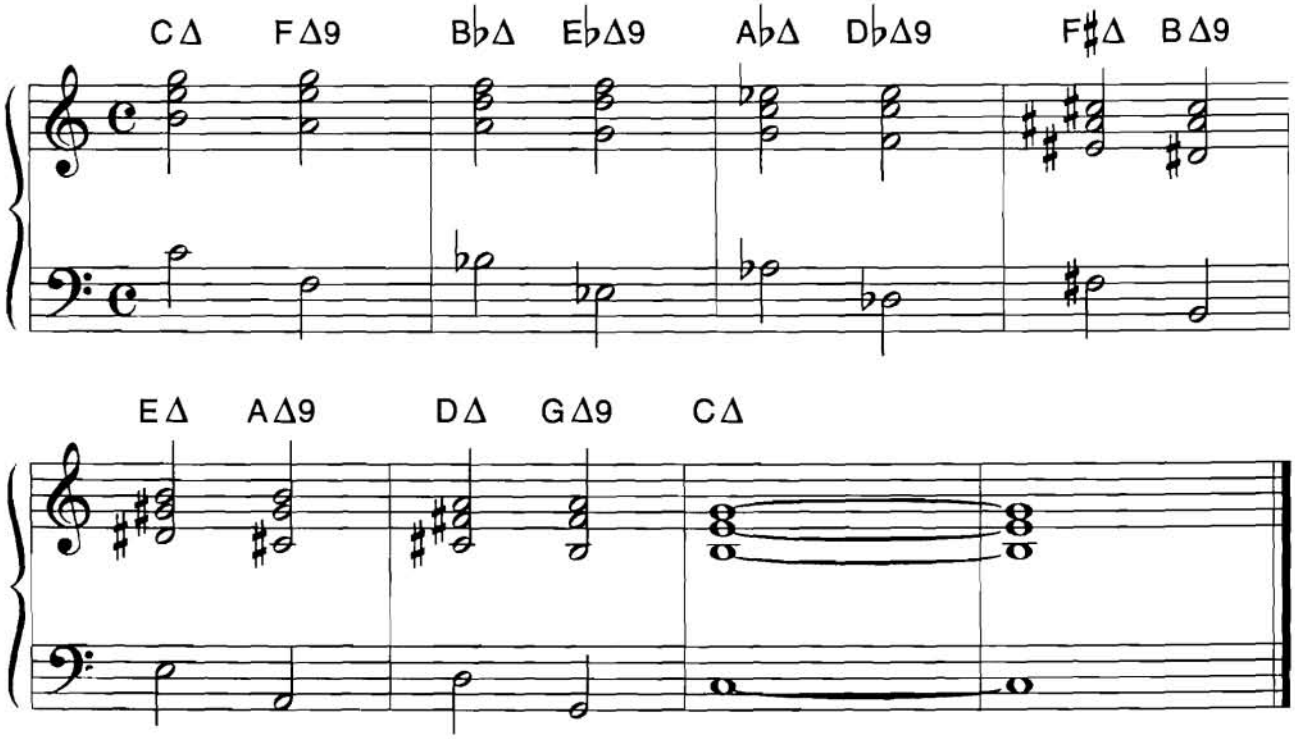
1) In Skill 37 (a and b), by lowering the 5th of a minor 7th and carrying that tone into the next dominant 7th as a flat 9, it becomes a series of II-V's in minor keys. In Skill 37 (c and d), you can add a 5th to the minor 7ths and follow the same procedure as in a and b. Experiment with both the major and minor 9th on the minor II chords.

2) Notice that the two inversions involved in these cycles are built on either the 3rd or the 7th of each chord.

3) Notice that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part.

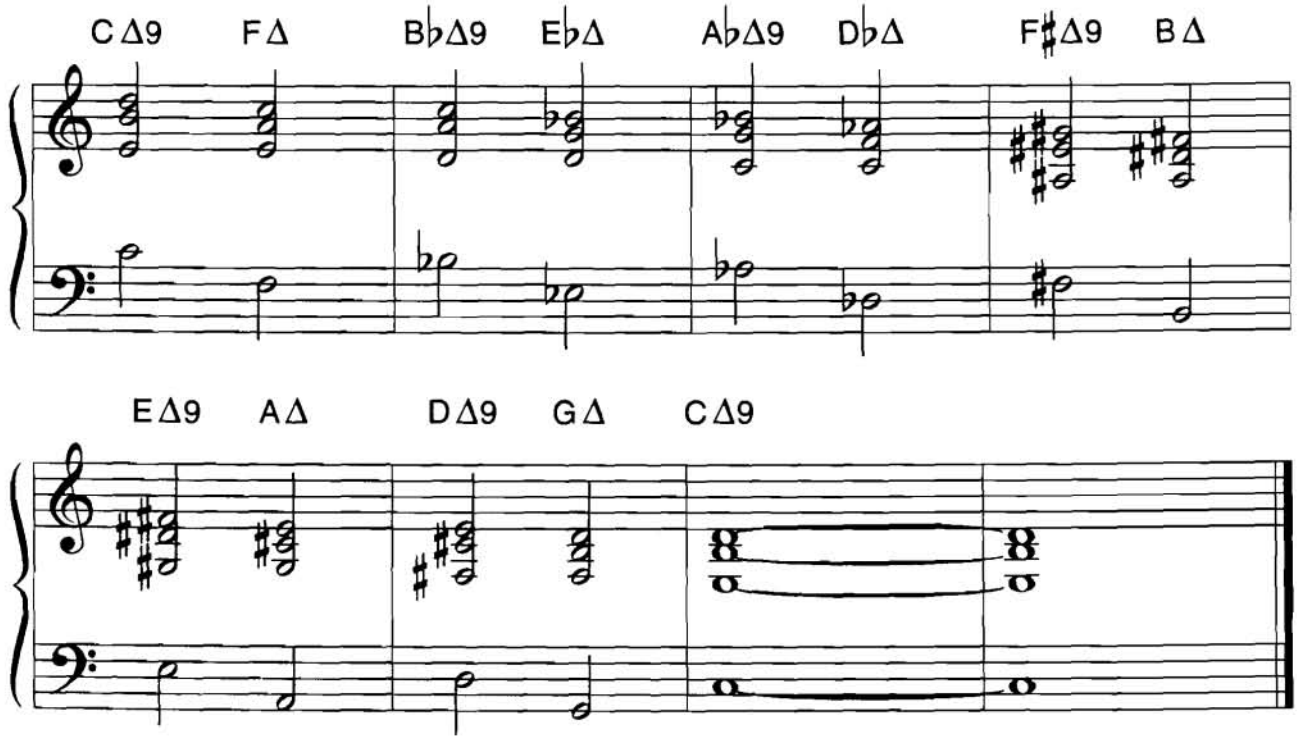
♩ = 120

Skill 33a: Major 7ths



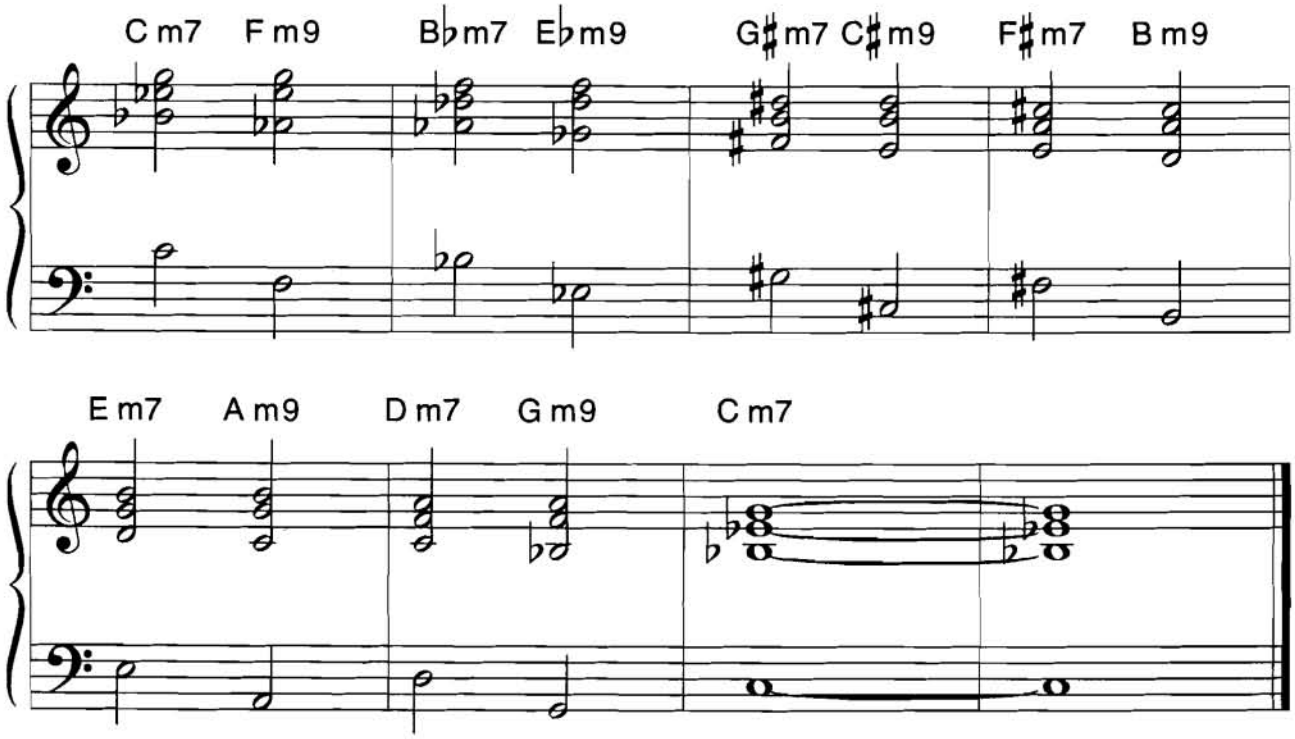
♩ = 120

Skill 33b: Major 7ths



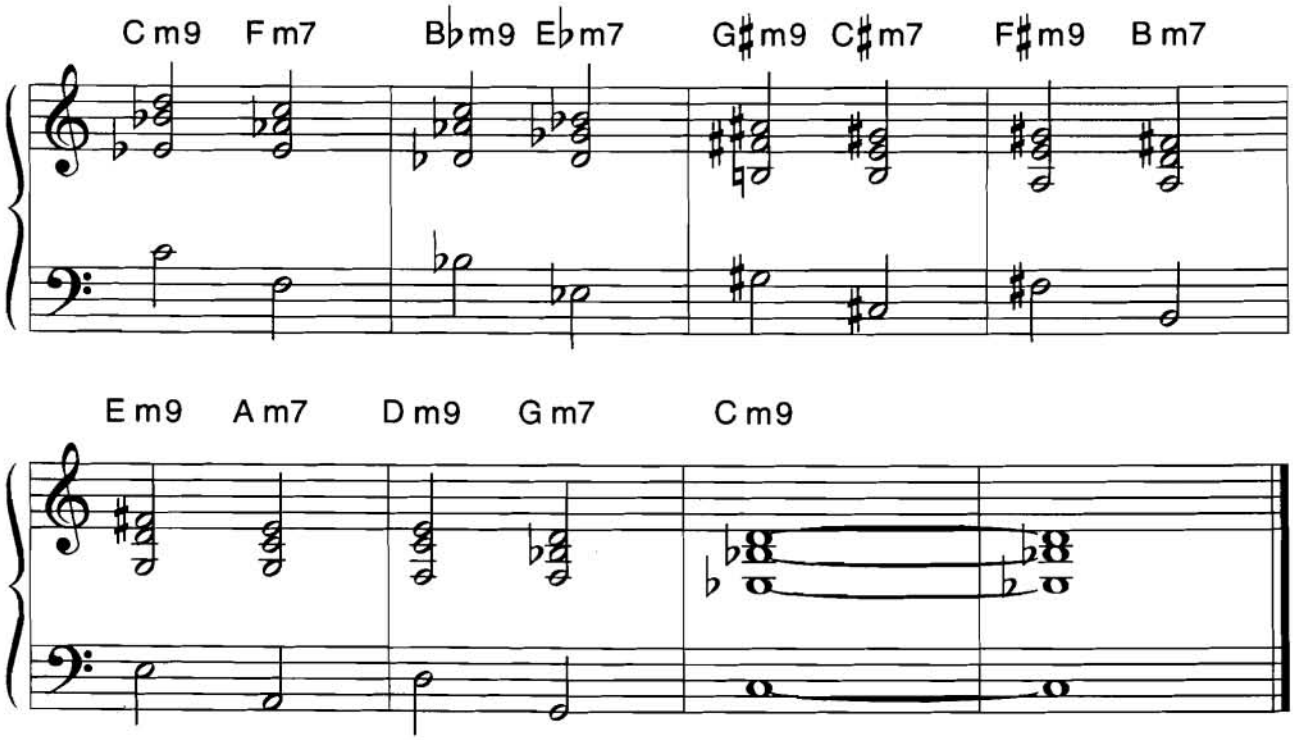
♩ = 120

Skill 34a: Minor 7ths



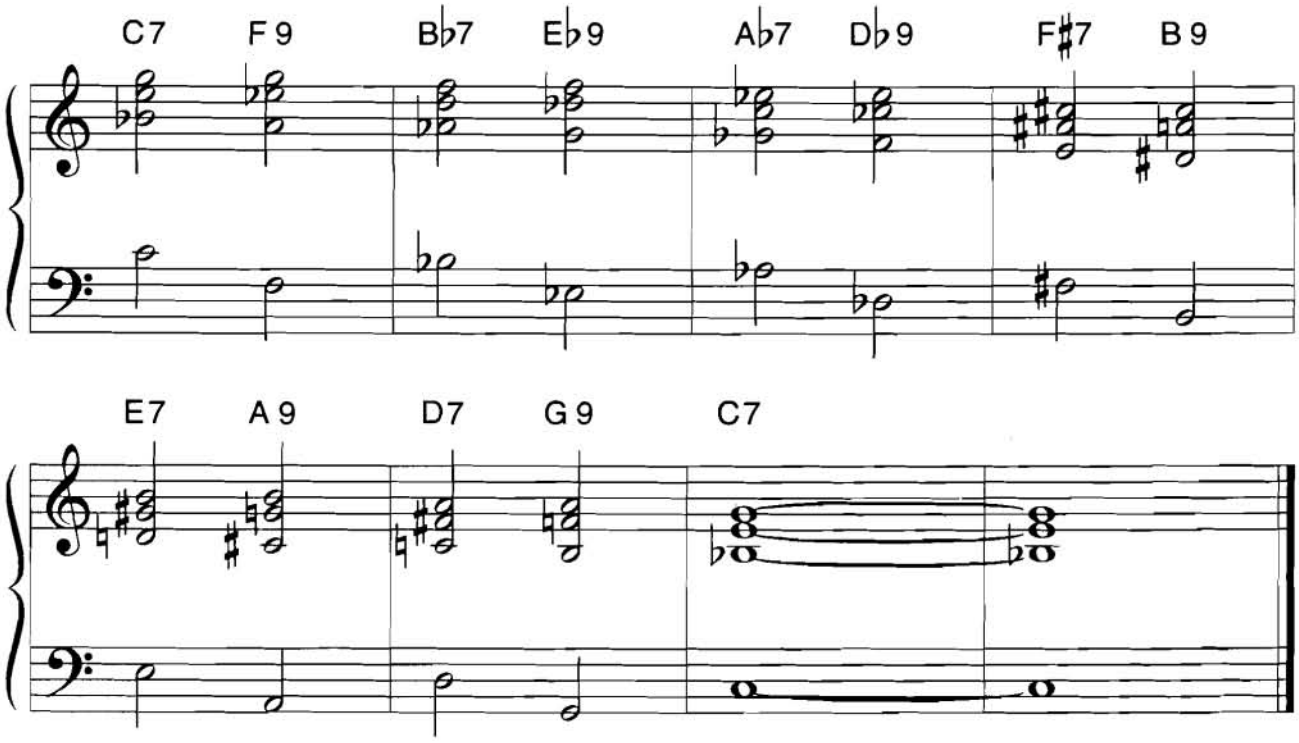
♩ = 120

Skill 34b: Minor 7ths



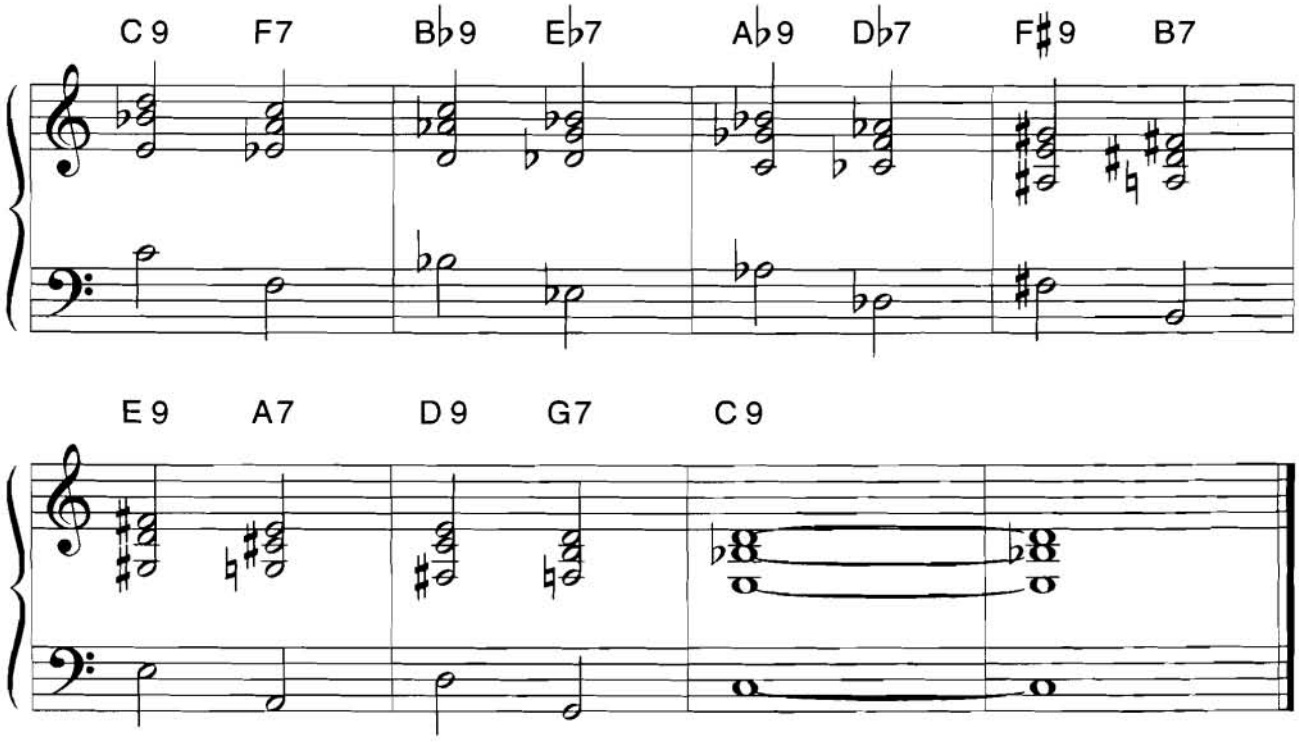
♩ = 120

Skill 35a: Dominant 7ths



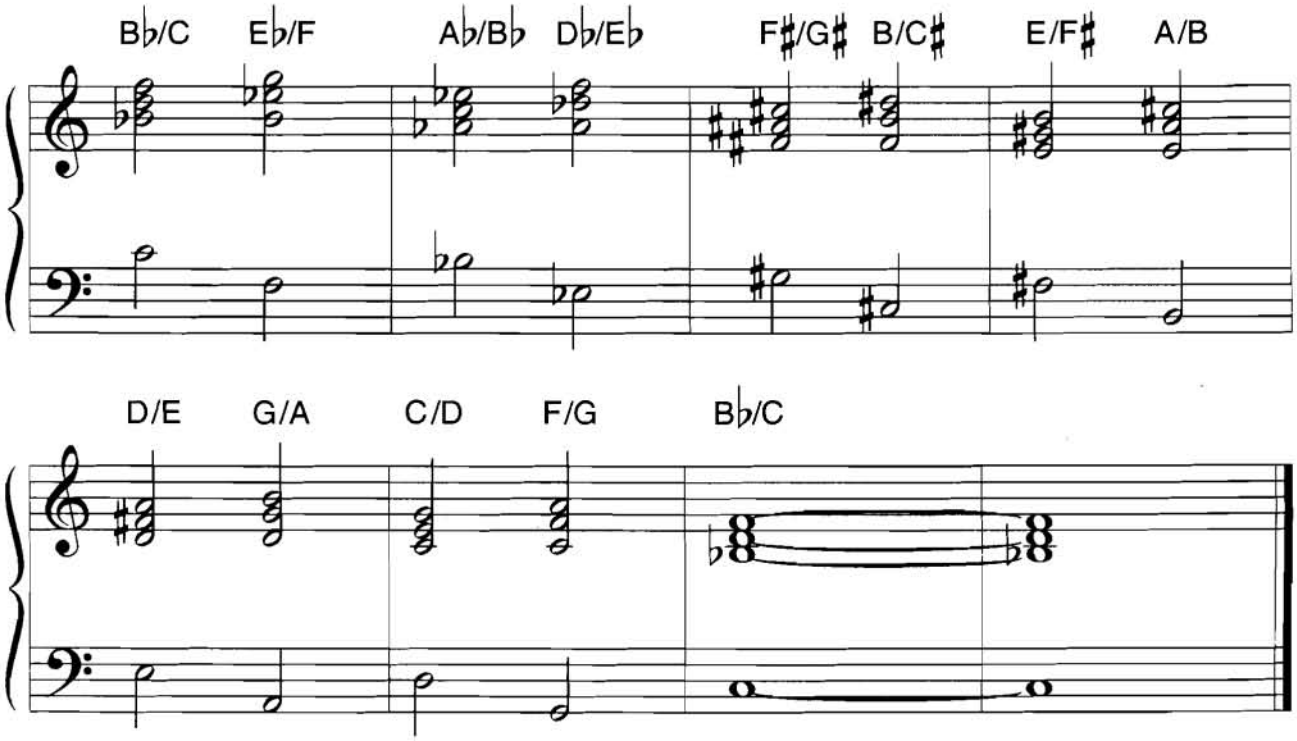
♩ = 120

Skill 35b: Dominant 7ths



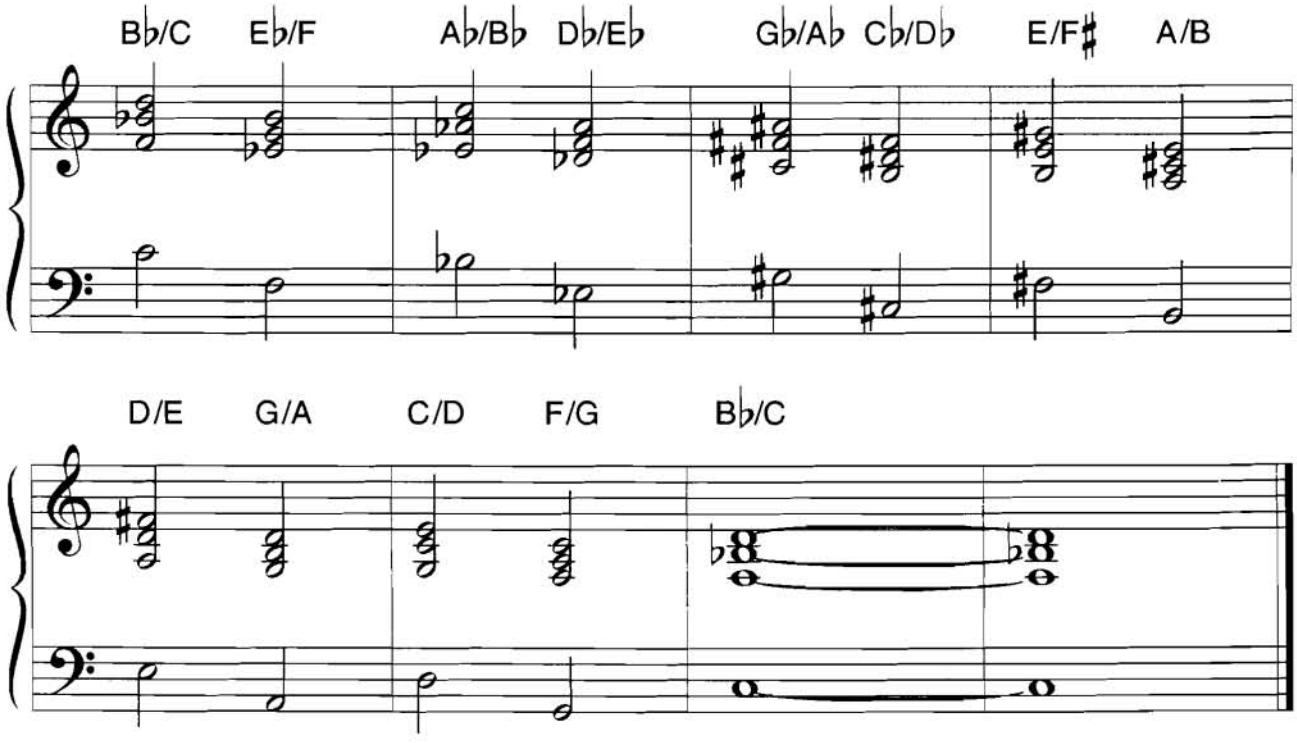
♩ = 120

Skill 36a: Dominant Sus 4



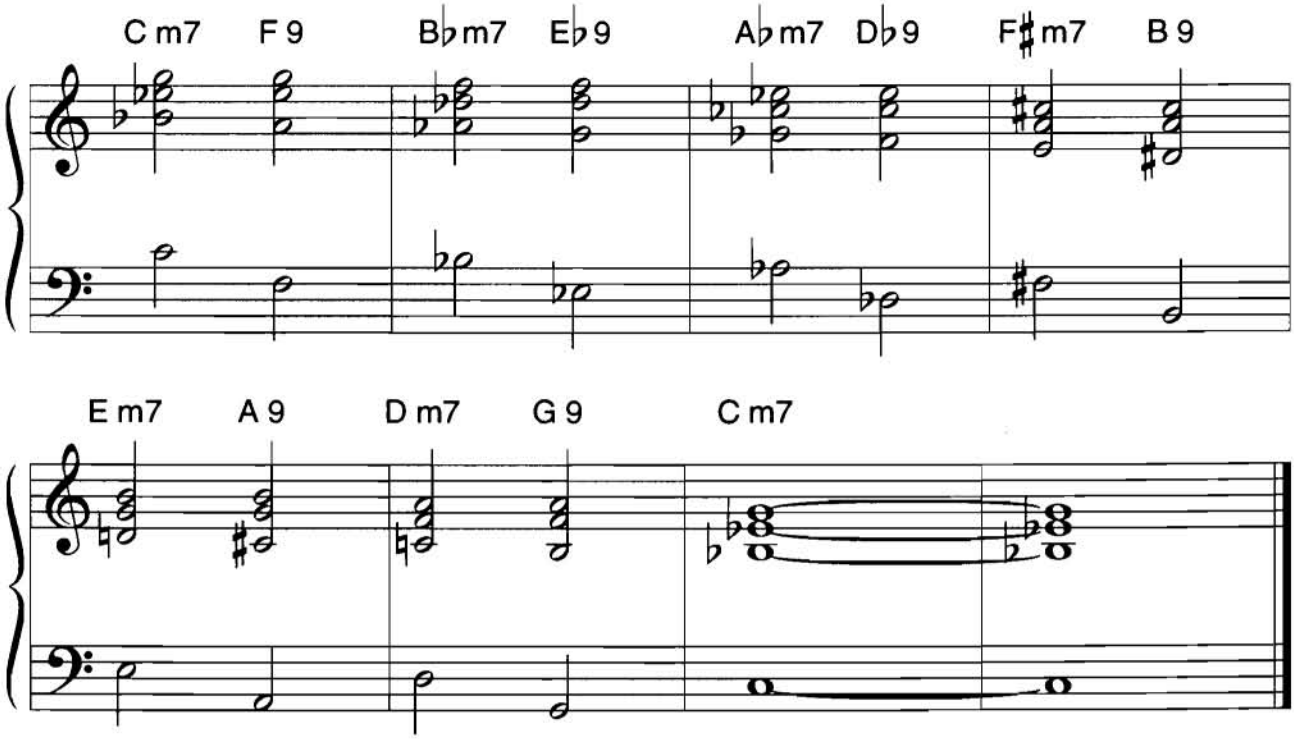
♩ = 120

Skill 36b: Dominant Sus 4



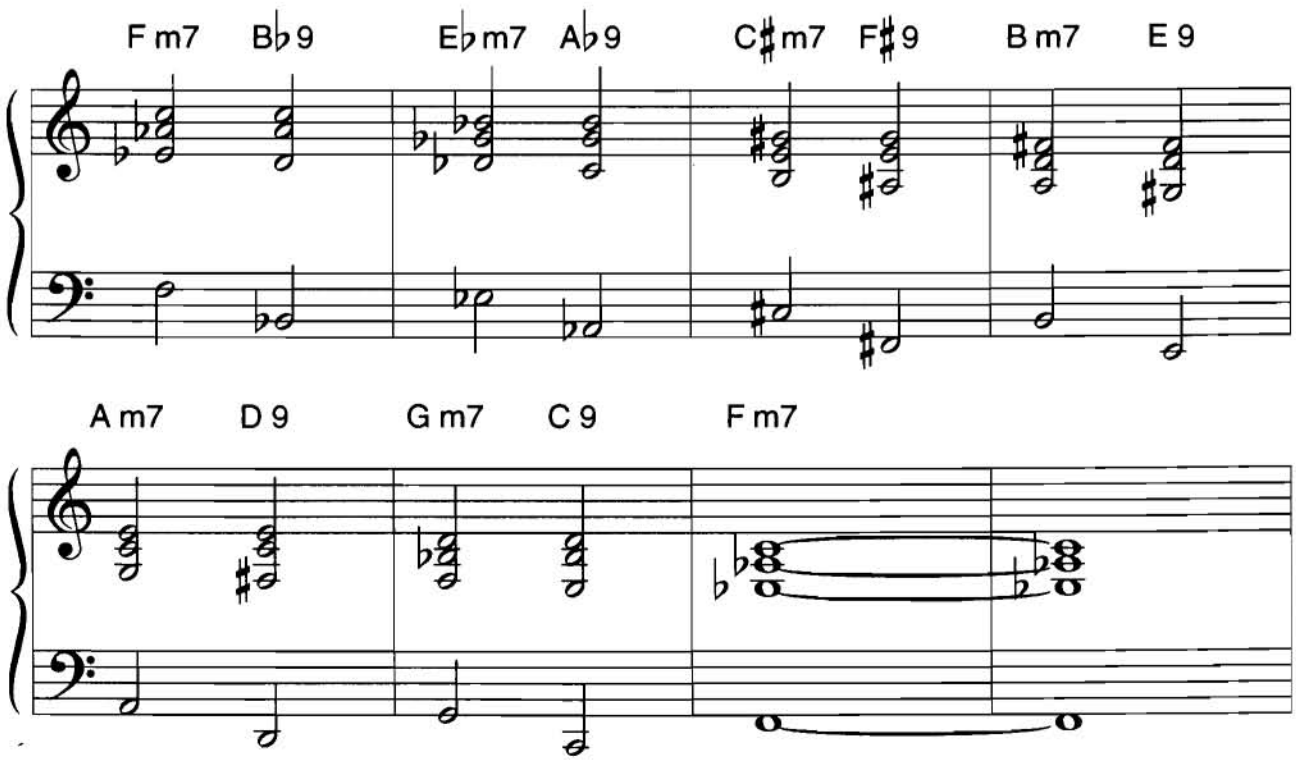
♩ = 120

Skill 37a: Minor to Dominant



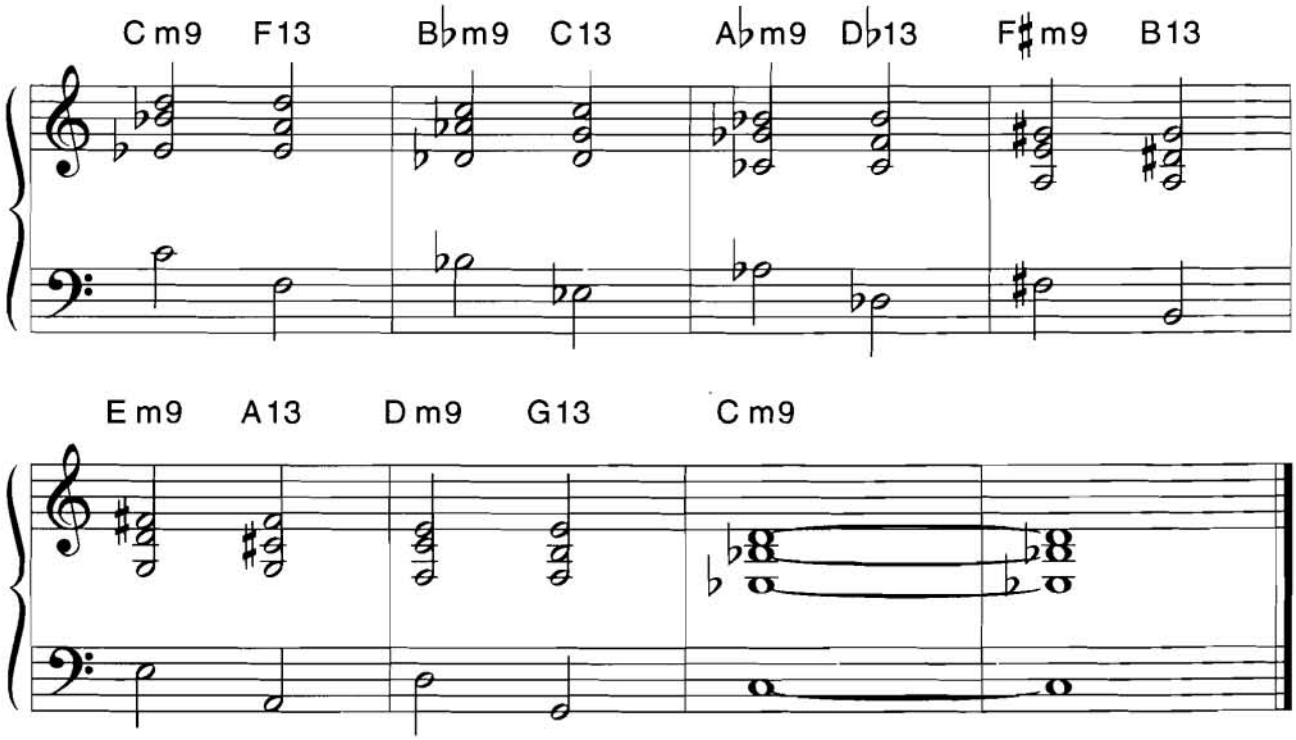
♩ = 120

Skill 37b: Minor to Dominant



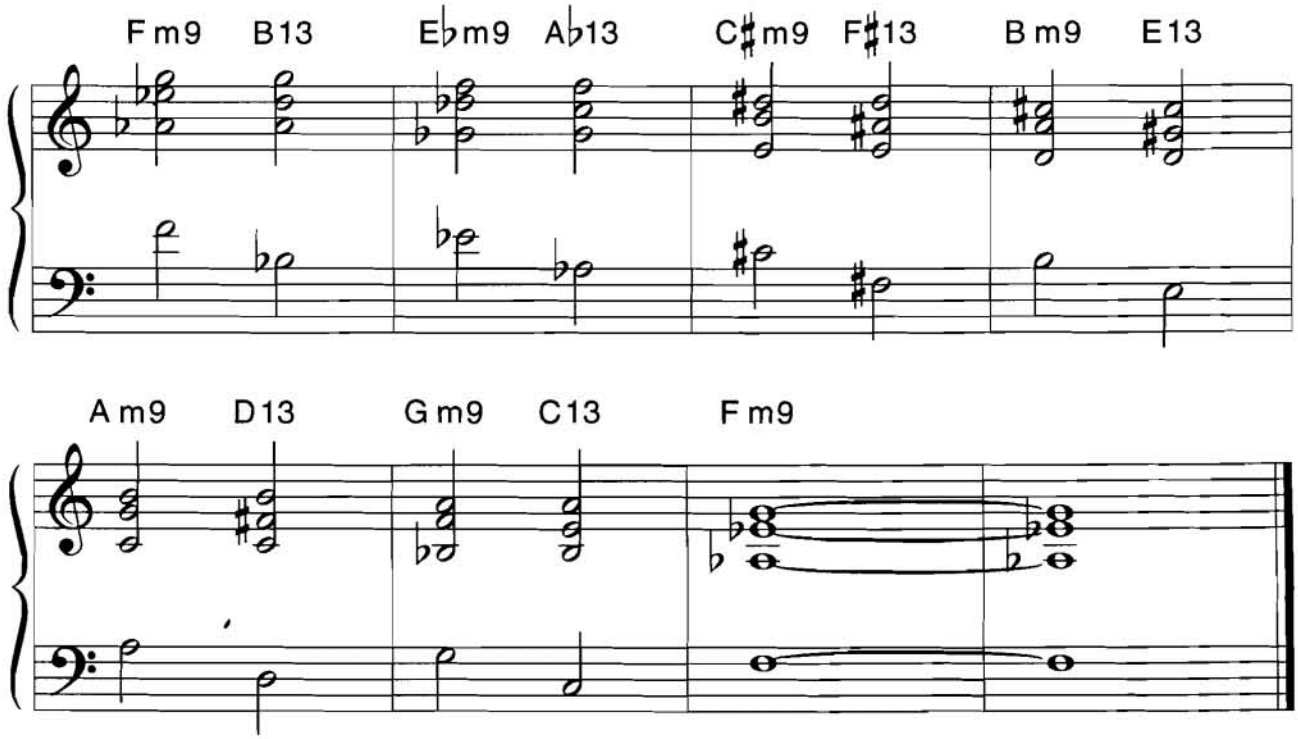
♩ = 120

Skill 37c: Minor to Dominant



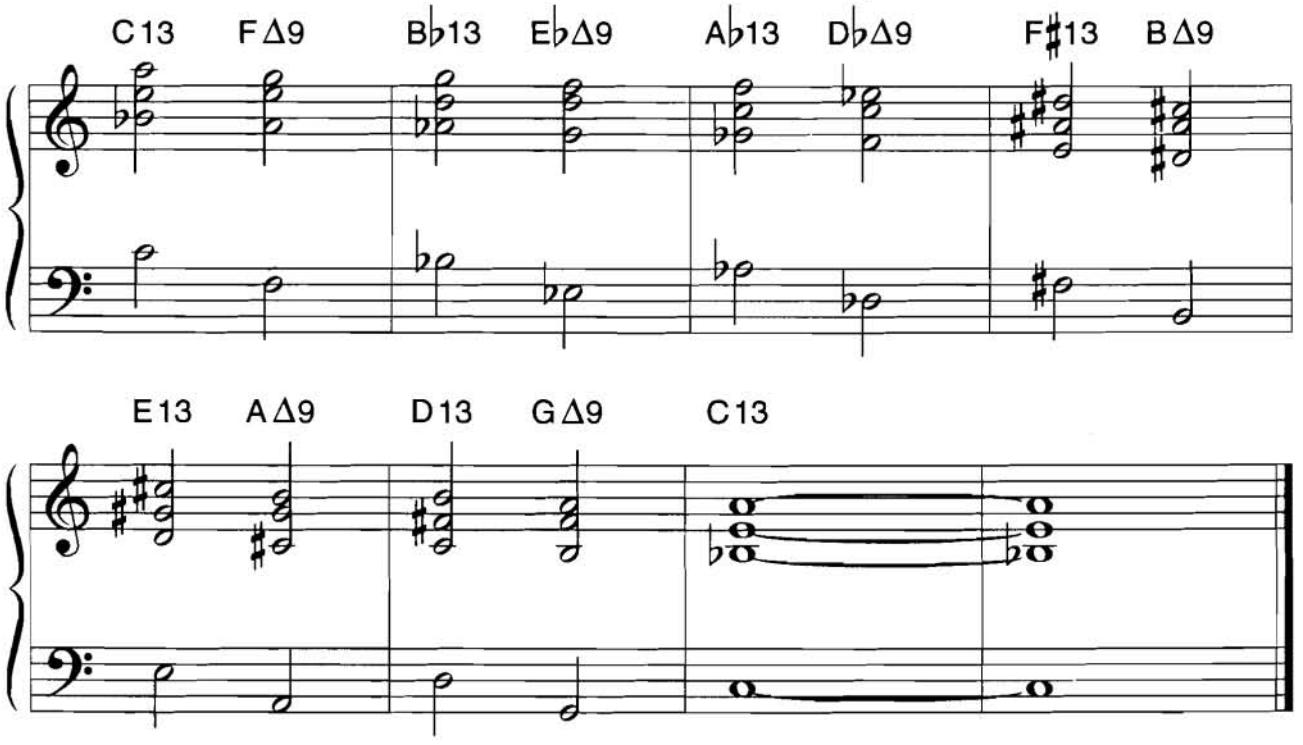
♩ = 120

Skill 37d: Minor to Dominant



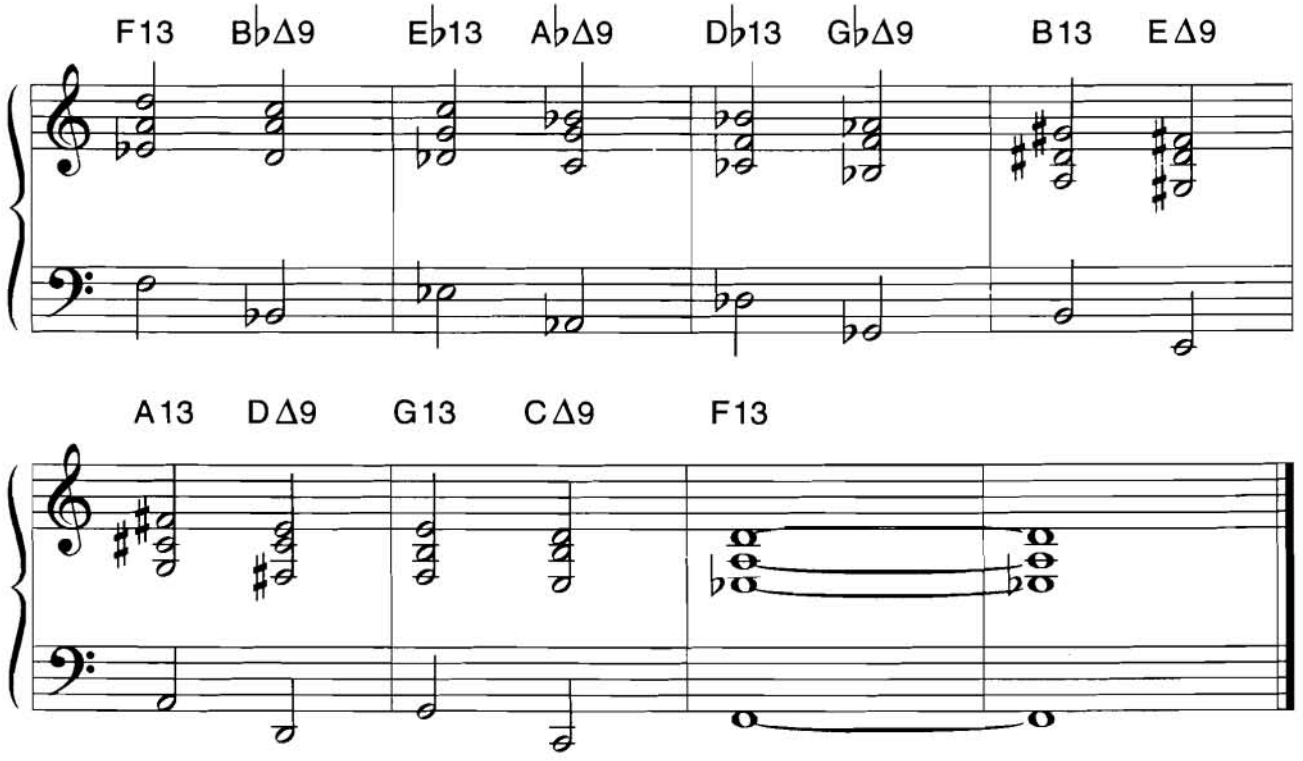
♩ = 120

Skill 38a: Dominant to Major



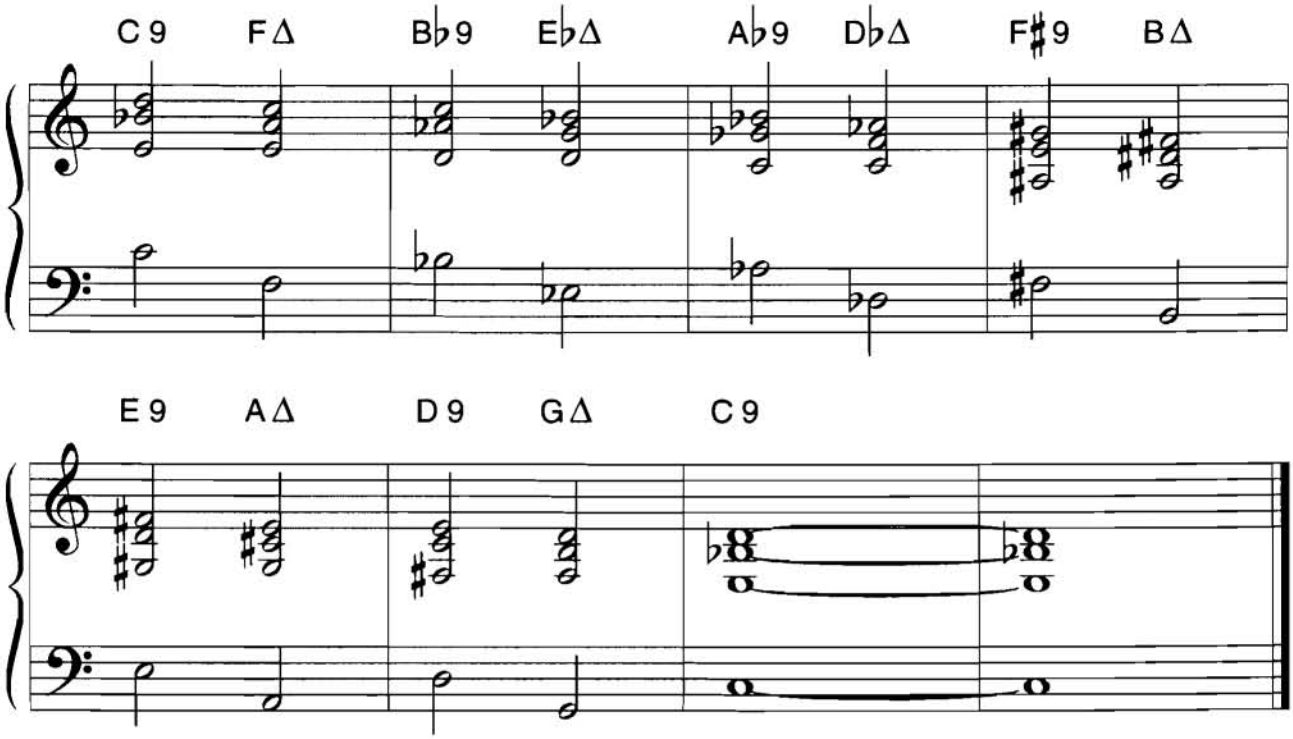
♩ = 120

Skill 38b: Dominant to Major



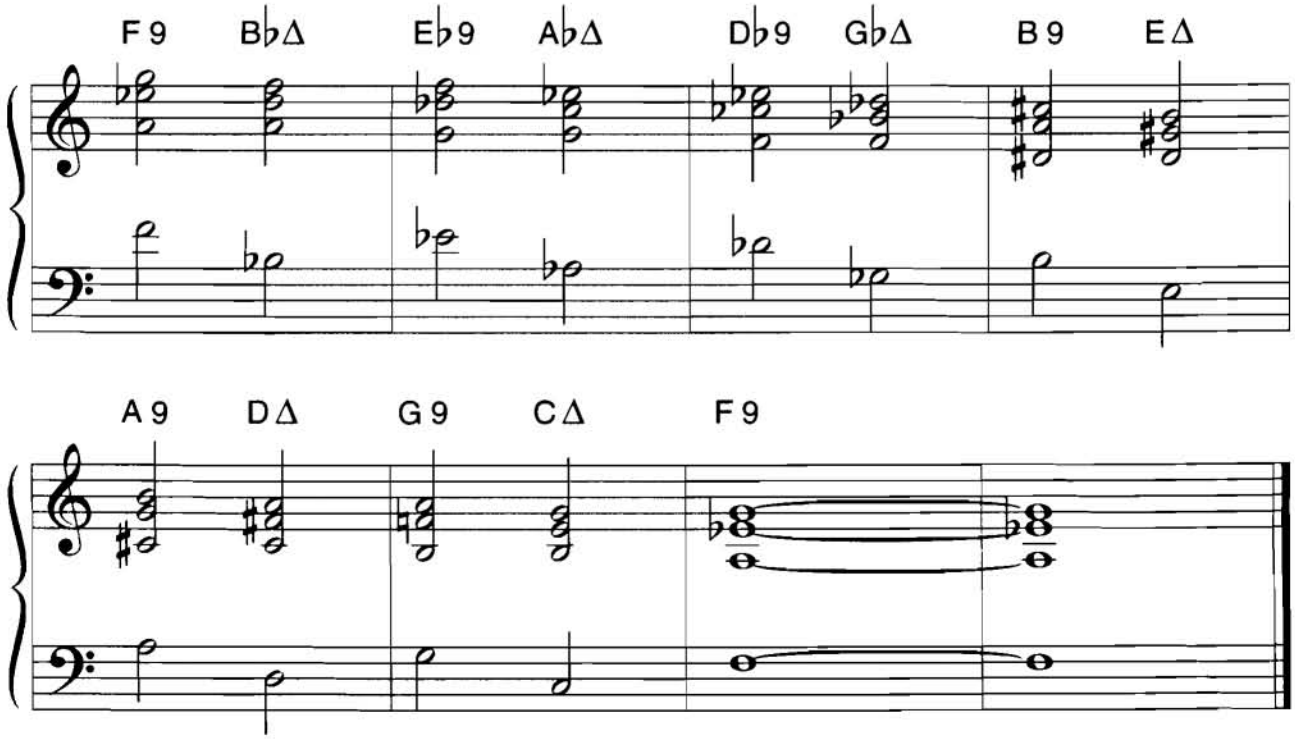
♩ = 120

Skill 38c: Dominant to Major



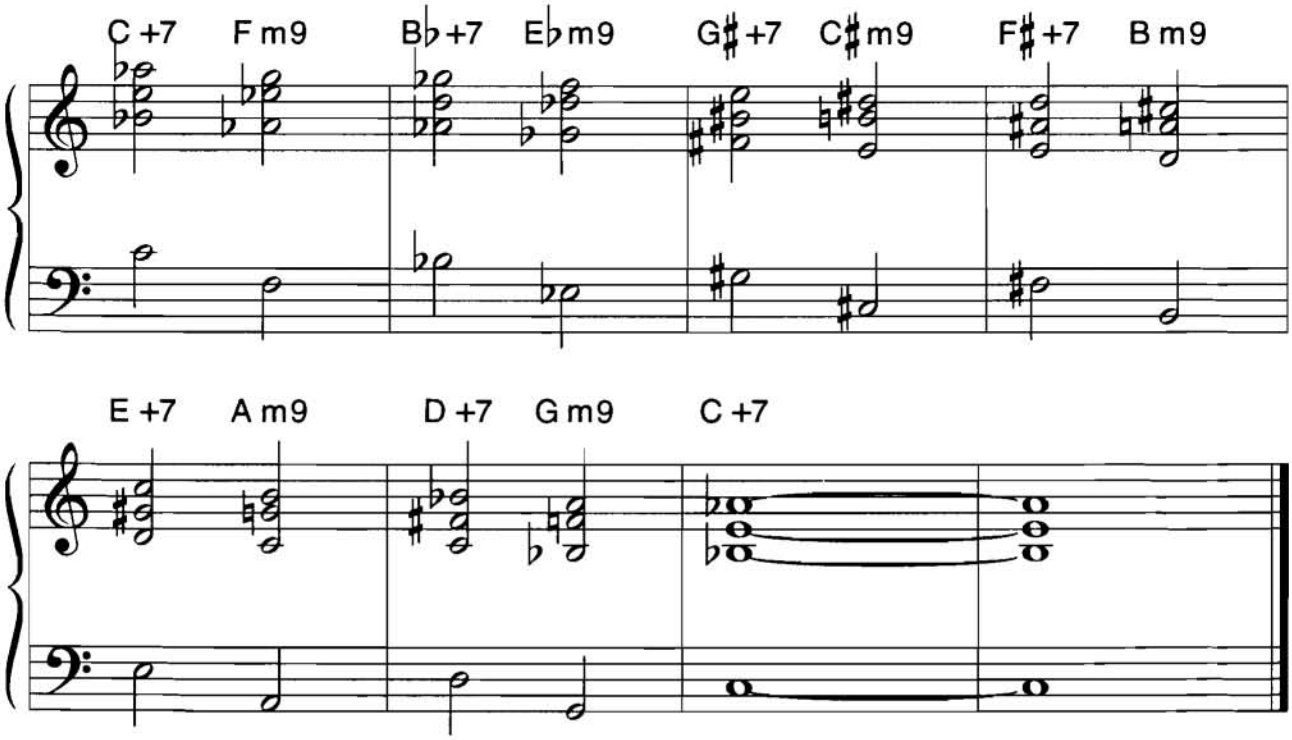
♩ = 120

Skill 38d: Dominant to Major



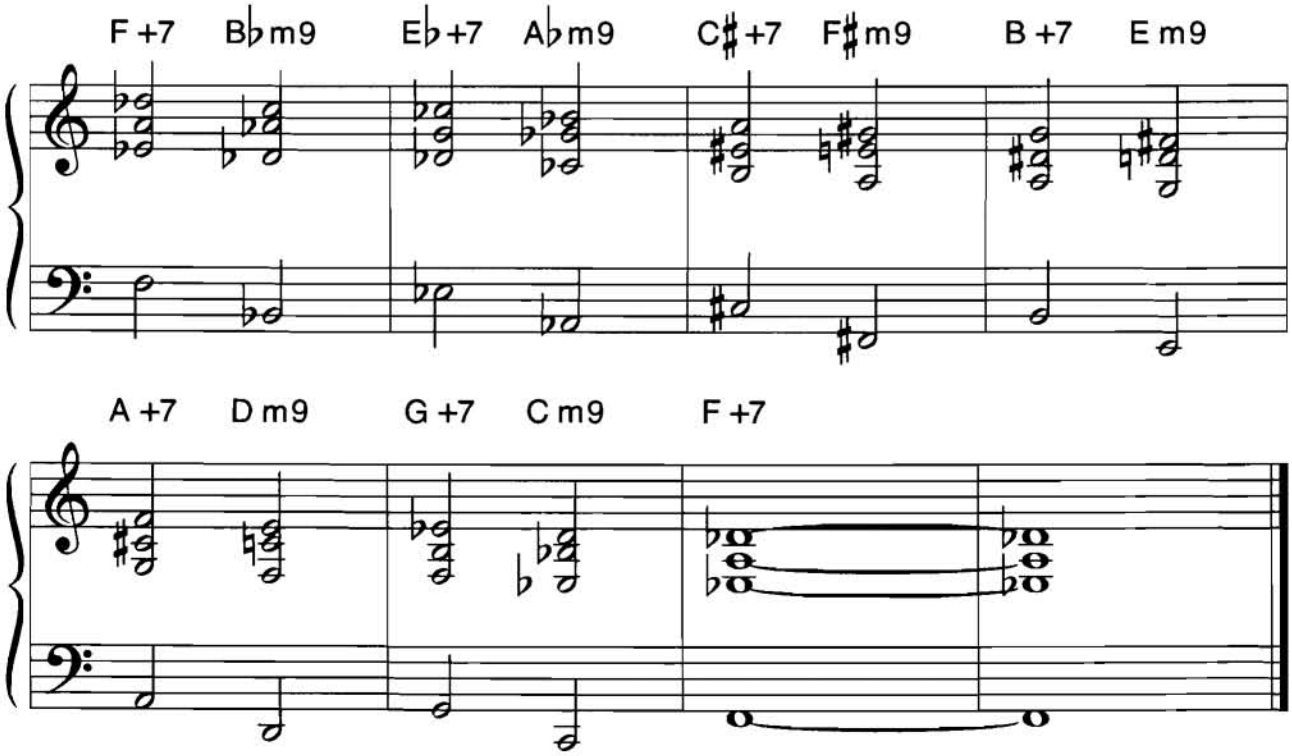
♩ = 120

Skill 39a: Dominant to Minor



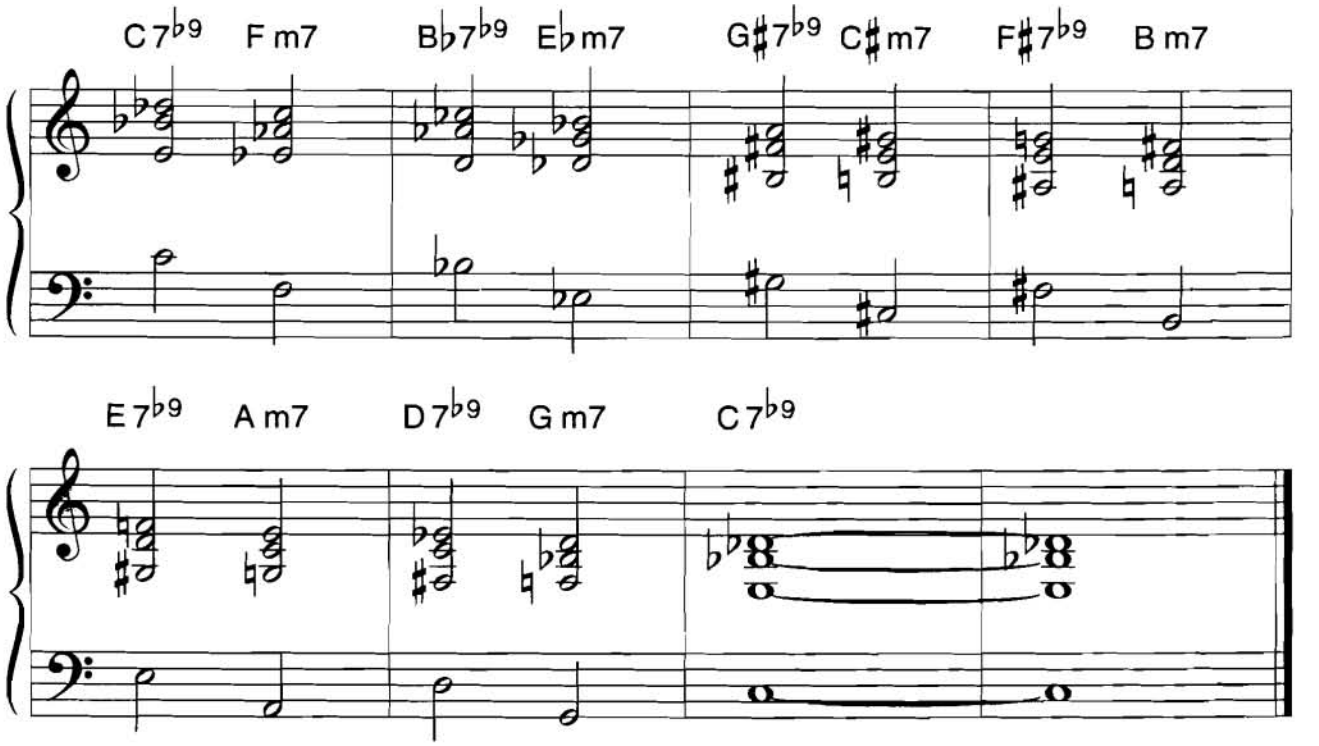
♩ = 120

Skill 39b: Dominant to Minor



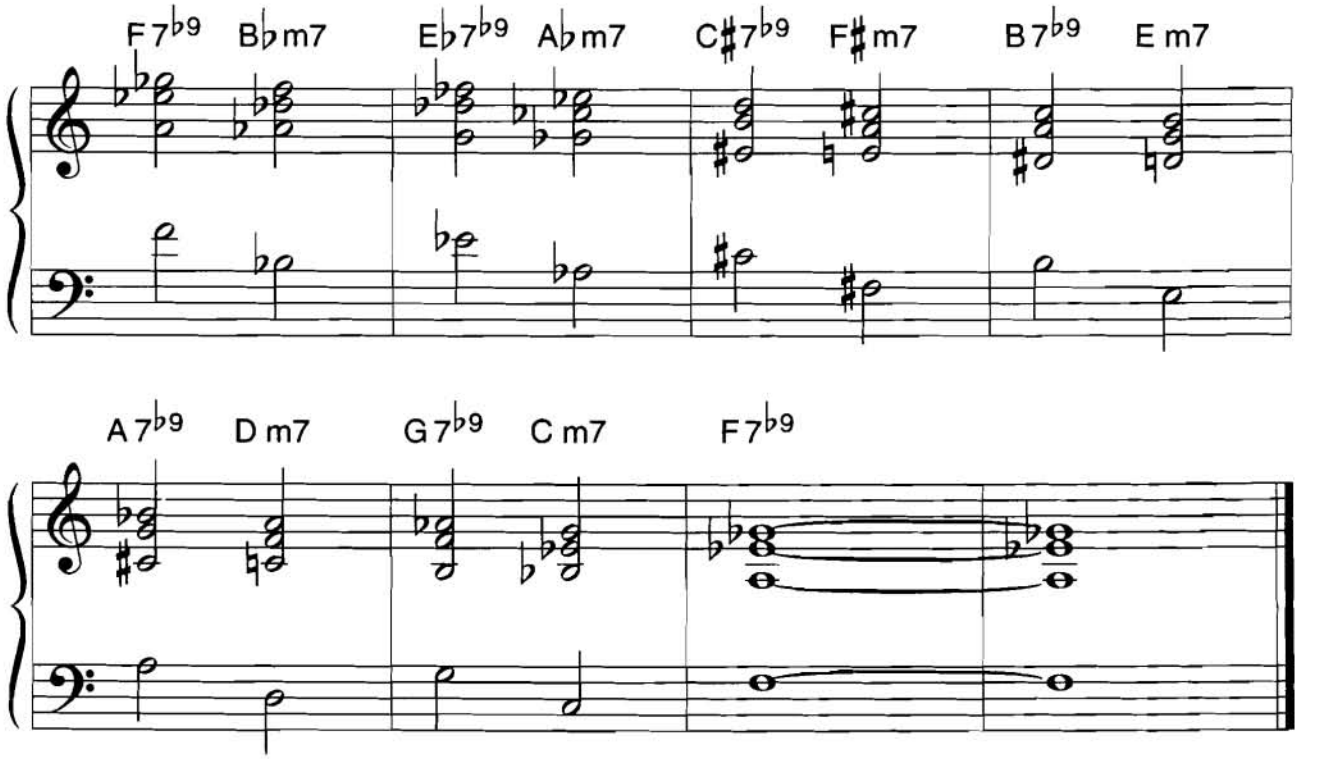
♩ = 120

Skill 39c: Dominant to Minor



♩ = 120

Skill 39d: Dominant to Minor



II-V-I's in Major and Minor

This section is the logical extension of cycle progressions which moves on to playing complete II-V-I cadences in major and minor keys. In learning these progressions, observe the following:

1) Notice the starting position of the II chord in either format. For example, in Skill 40, the following traits may be observed:

a) The first voicing is built on the 7th of the II chord and is a 7-3-5 voicing.

b) The first voicing is built on the key center.

c) The first voicing is the IV chord of the key in second inversion.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in Skill 40, the following is true:

a) In going from II to V, the top two voices are common tones and the bottom voice moves down a half step.

b) In going from V to I, the bottom voice is a common tone and the top two voices move down step-wise in the scale of the key.

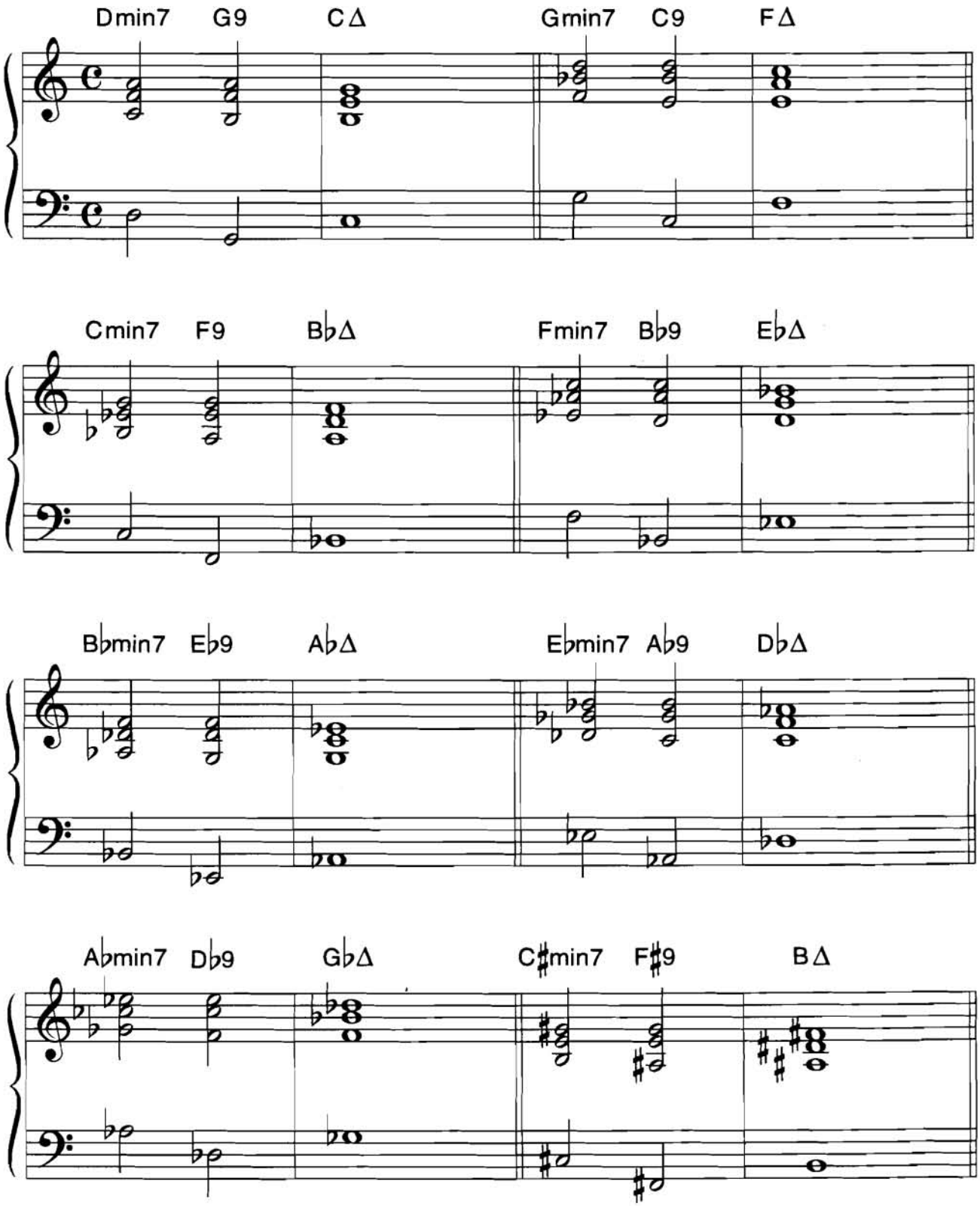
3) In Skill 43, the b9 on the half-diminished II chord may sound dissonant when played as a sustained chord. In actual practice, this chord might be played with a short duration to minimize this. This sound is part of the bebop tradition and would reinforce a soloist's use of the harmonic minor scale when improvising over the II and the V chords.

4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

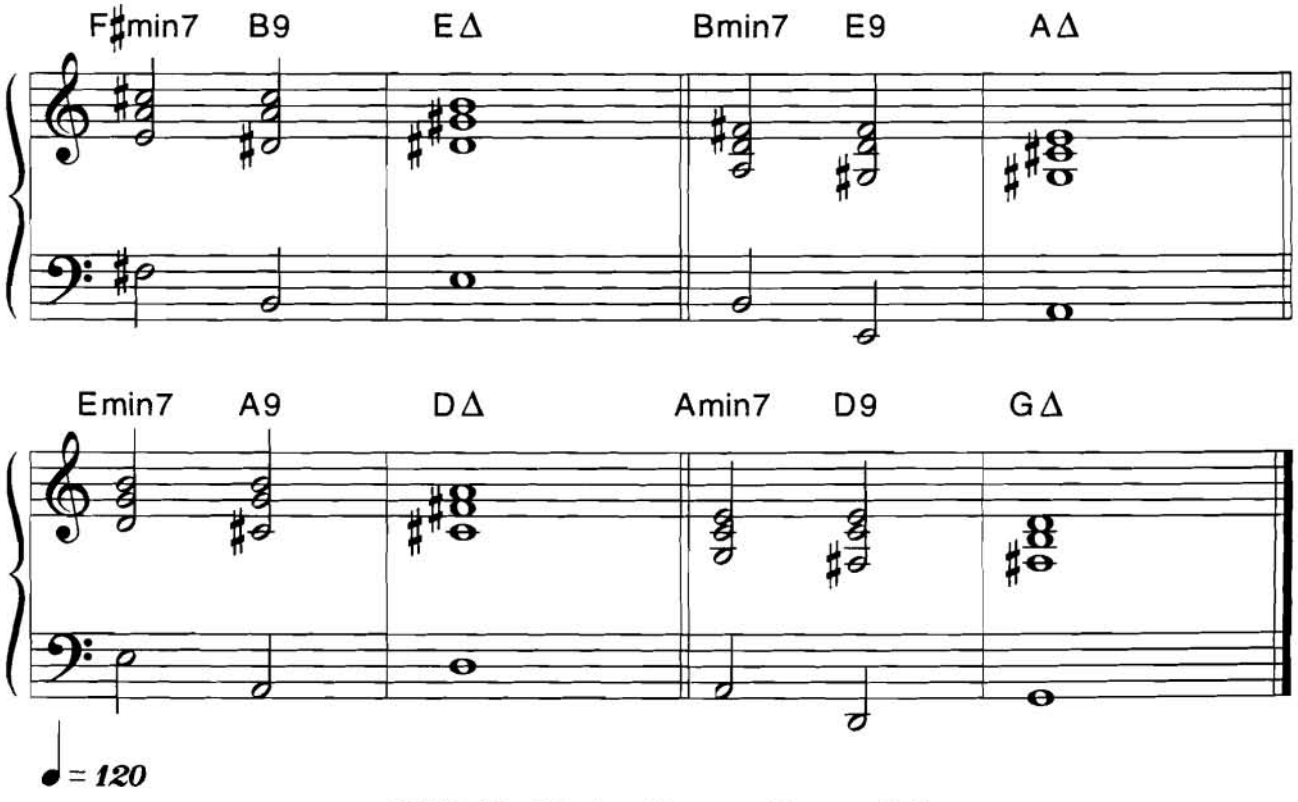
5) Skills 44 and 45 combine the II-V-I's in major and minor into a common logical progression which involves a major key and its relative minor. Notice that all of the voicings are diatonic to the key (free of chromatic alterations) except the leading tone of the relative minor. It is valuable to reinforce the relationship of these two keys since many pieces move freely back and forth between them. For example, if stretched out to eight bars, this progression is roughly the same as the first A section of "Autumn Leaves" or "Fly Me To The Moon".

♩ = 120

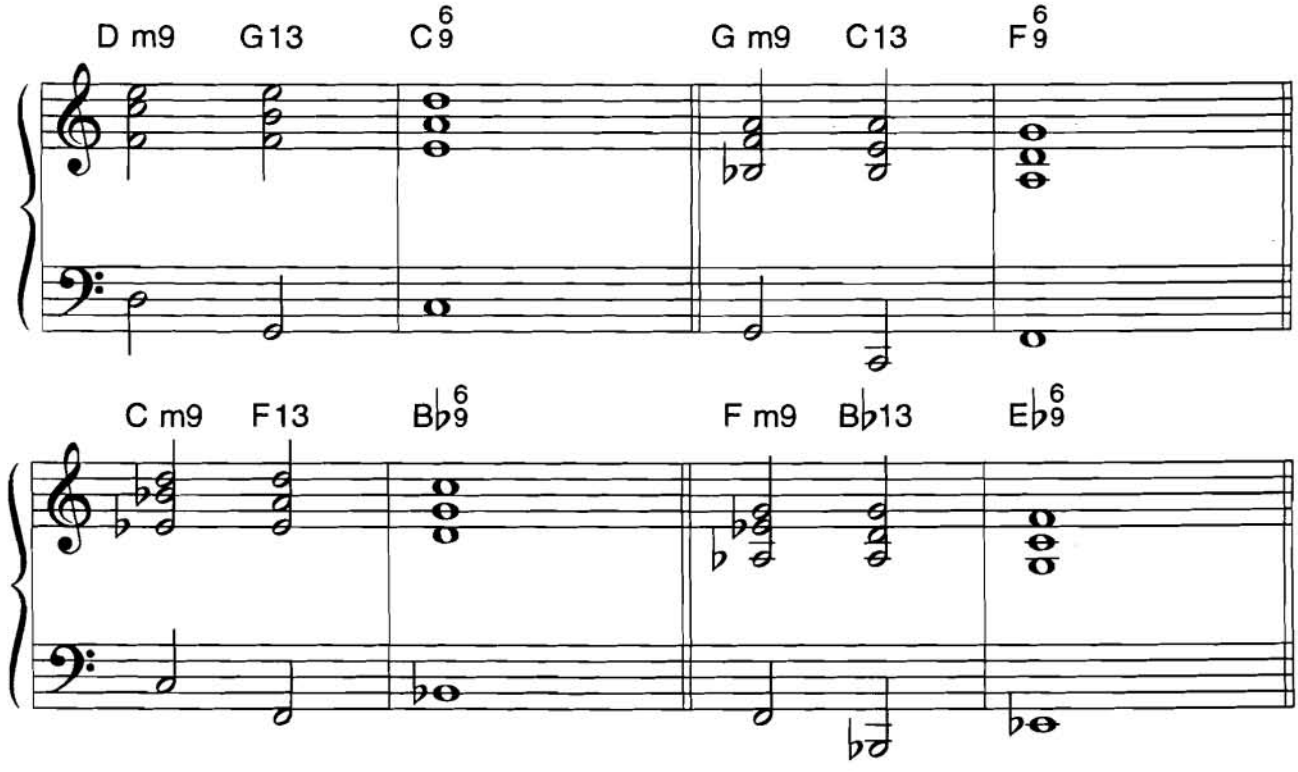
Skill 40: Major Keys - Format 1



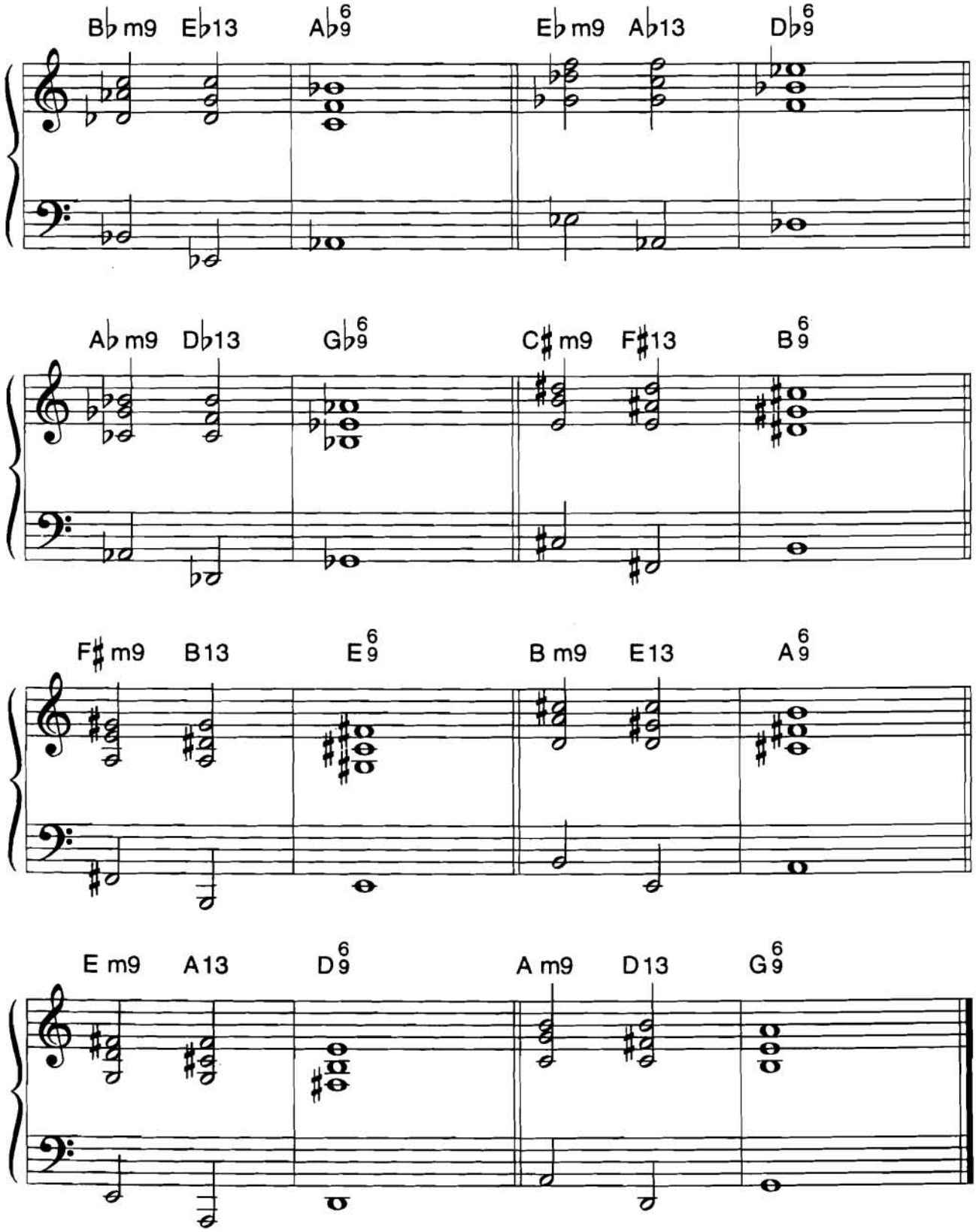
Skill 40: (continued)



Skill 41: Major Keys - Format 2

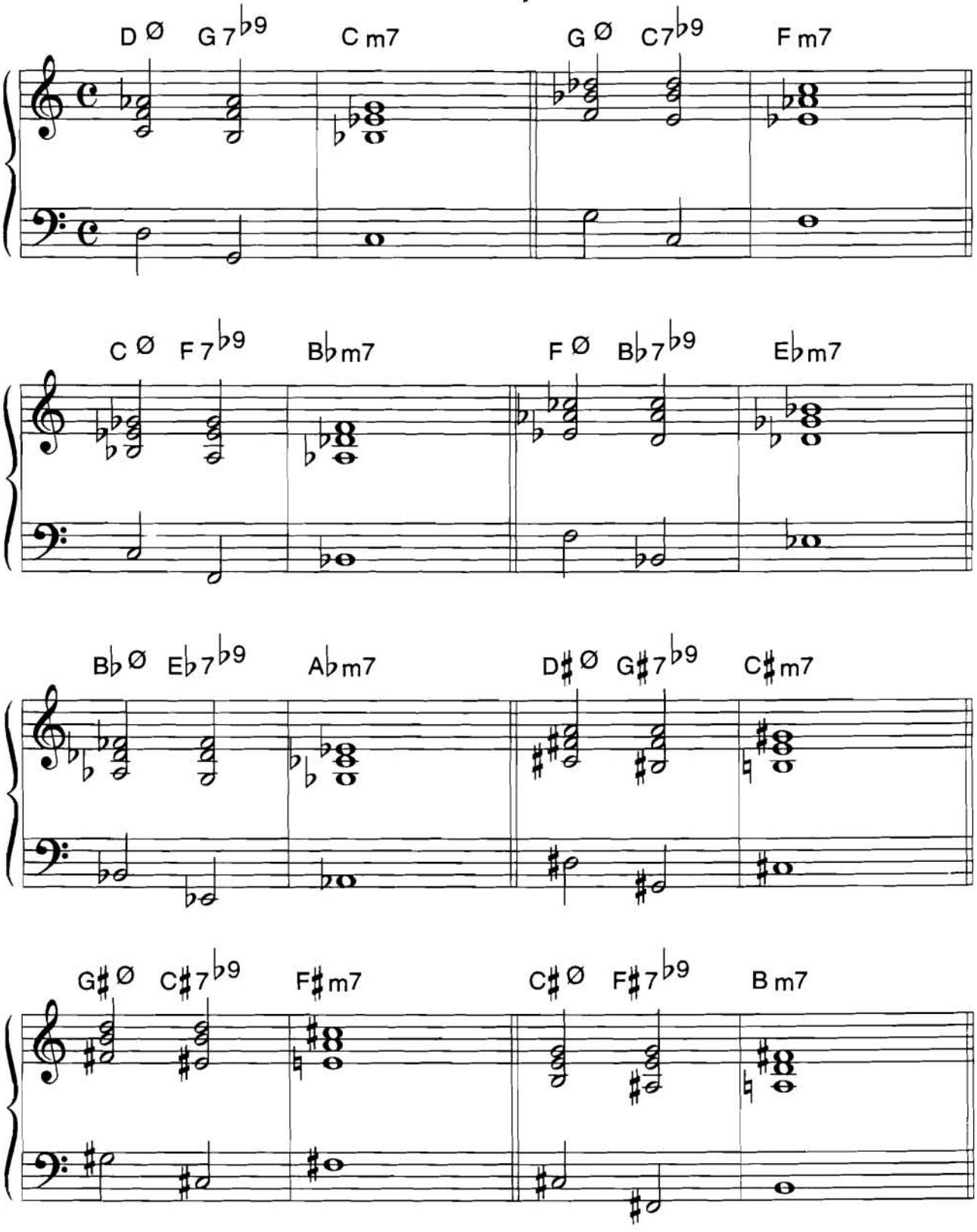


Skill 41: (continued)

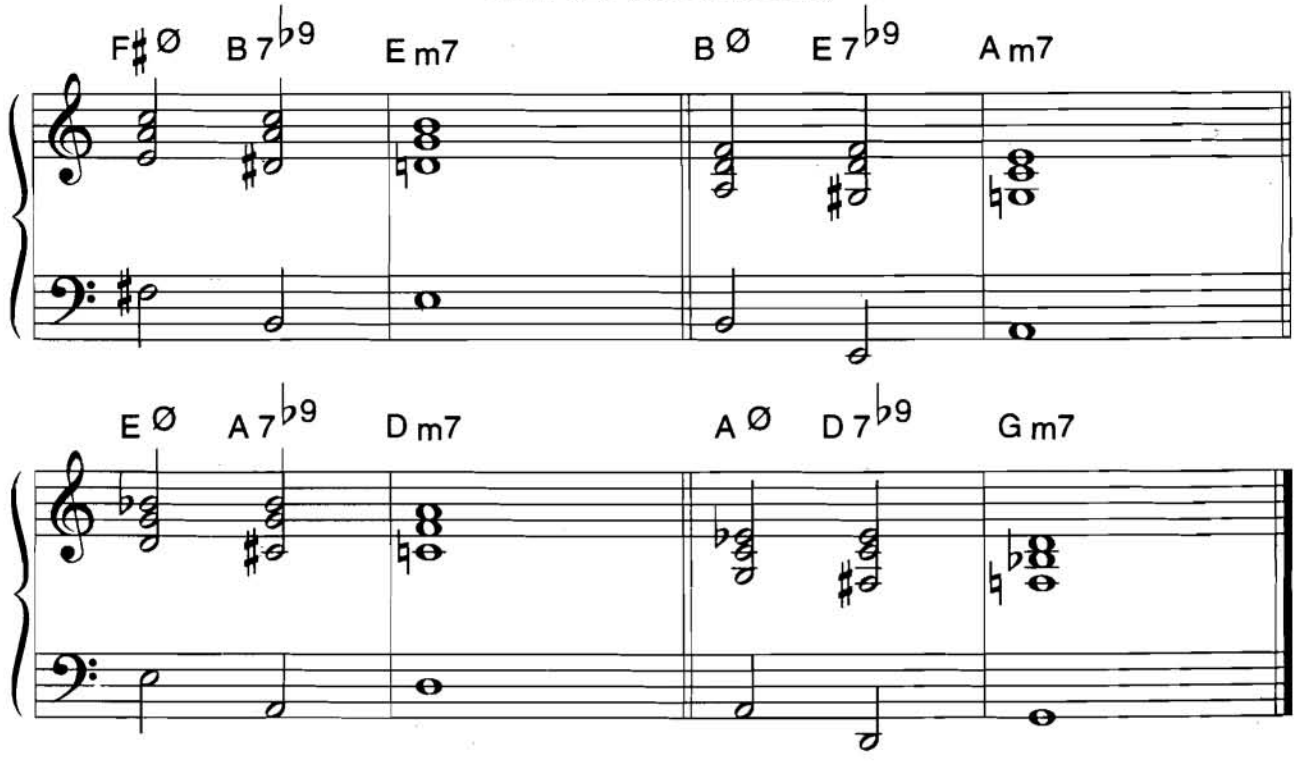


♩ = 120

Skill 42: Minor Keys - Format 1

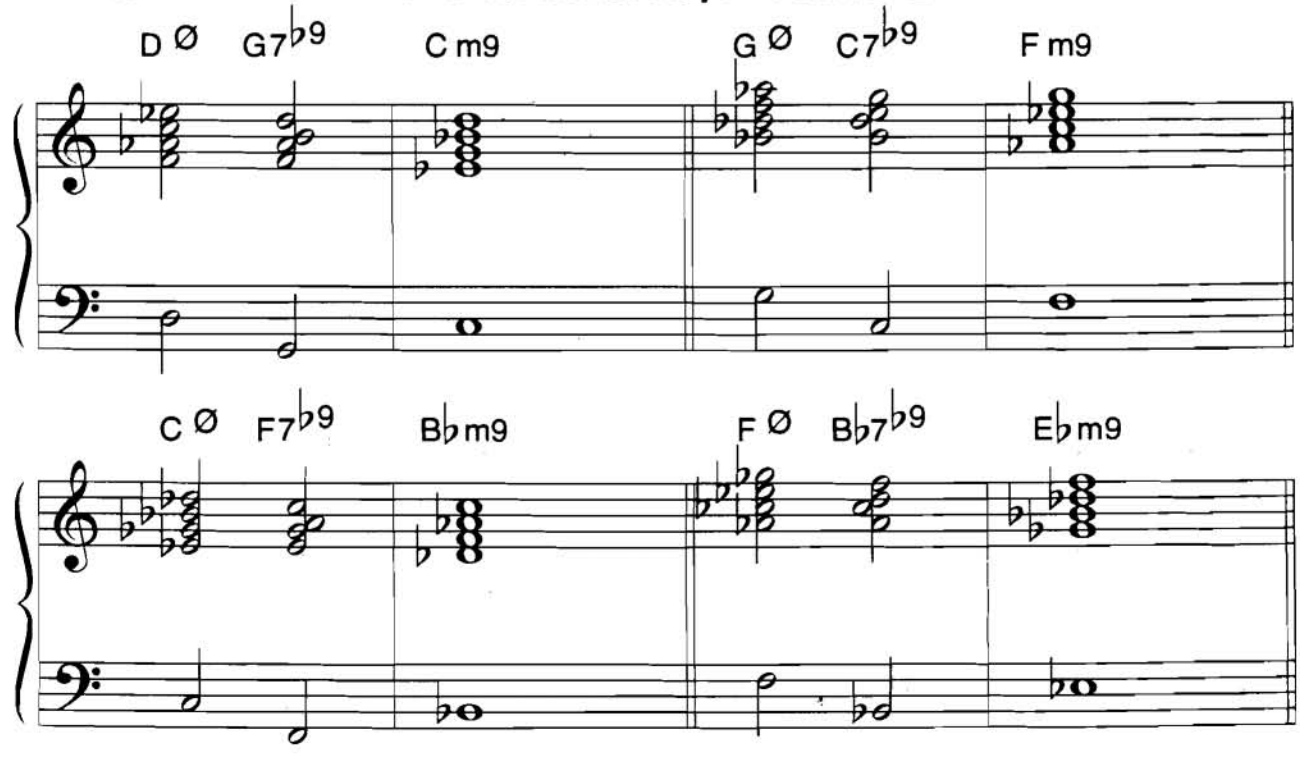


Skill 42: (continued)

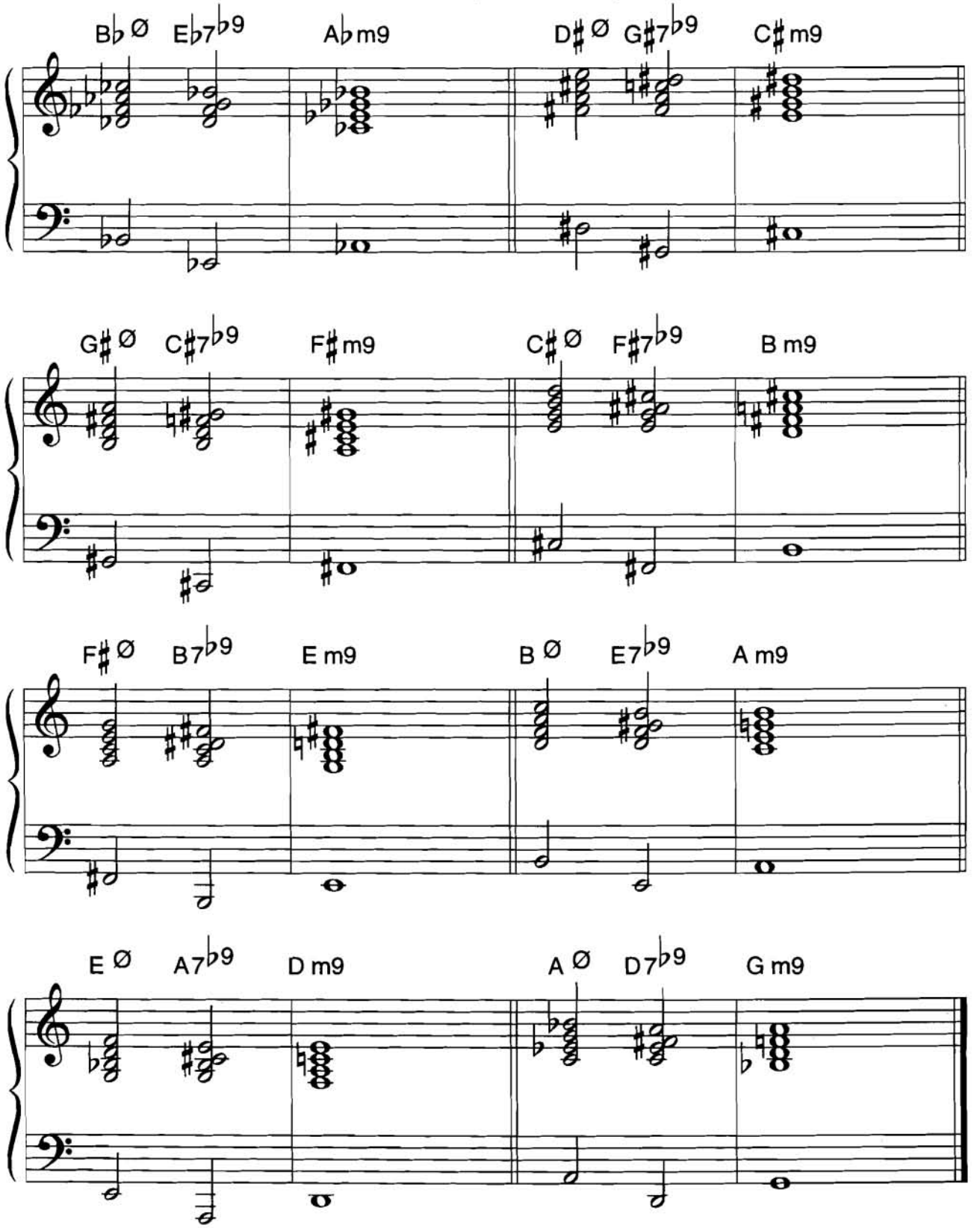


♩ = 120

Skill 43: Minor Keys - Format 2

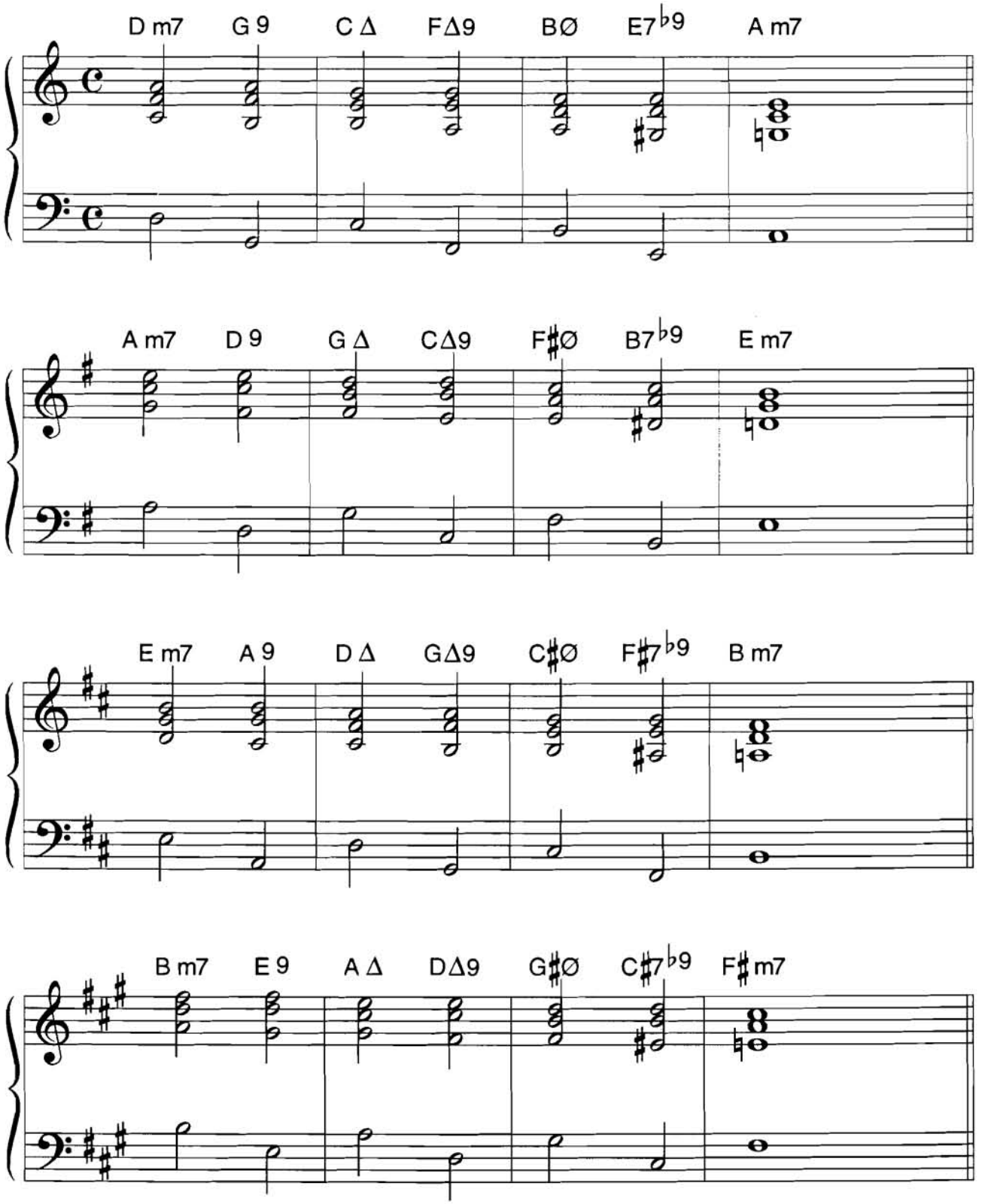


Skill 43: (continued)

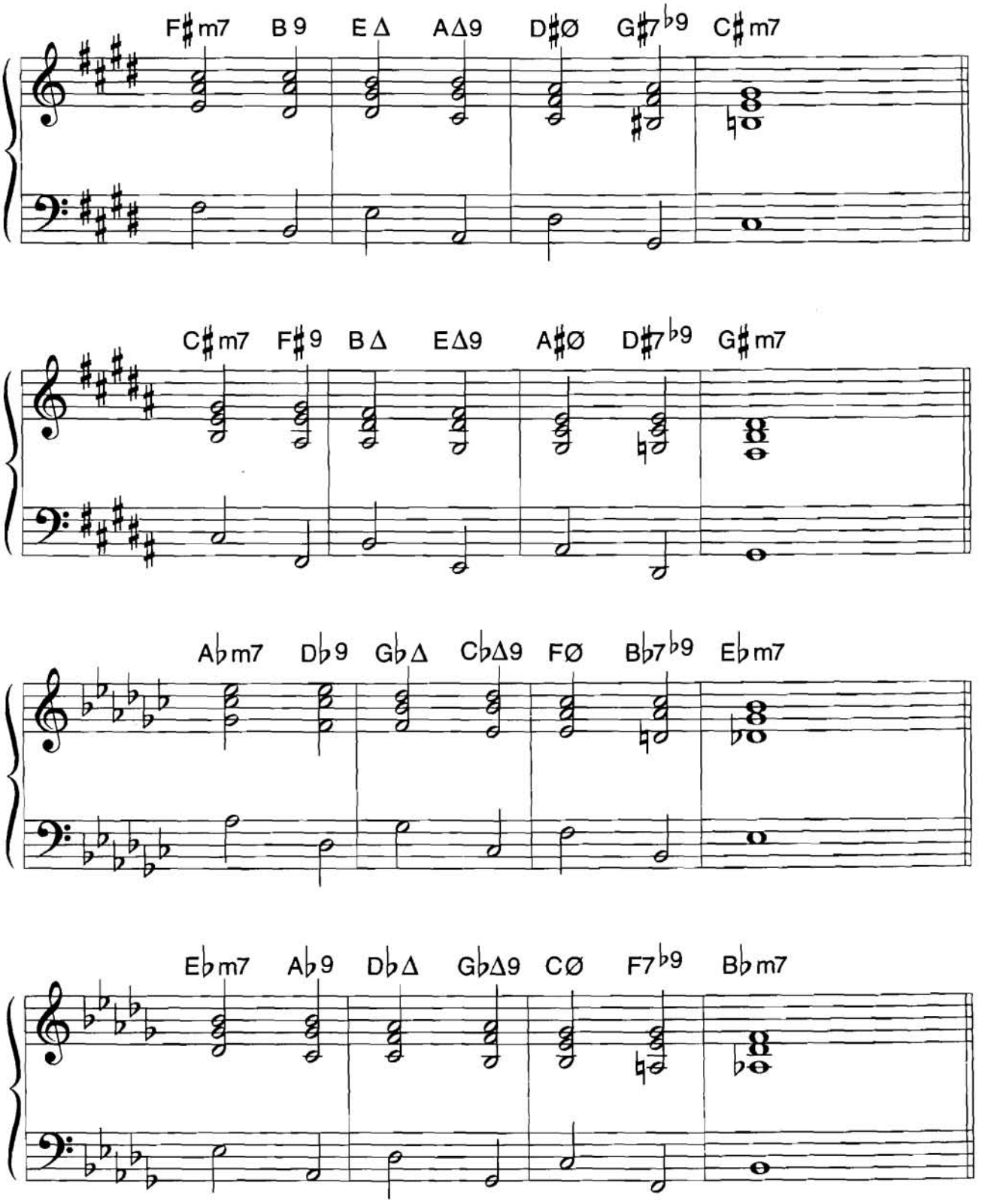


♩ = 120

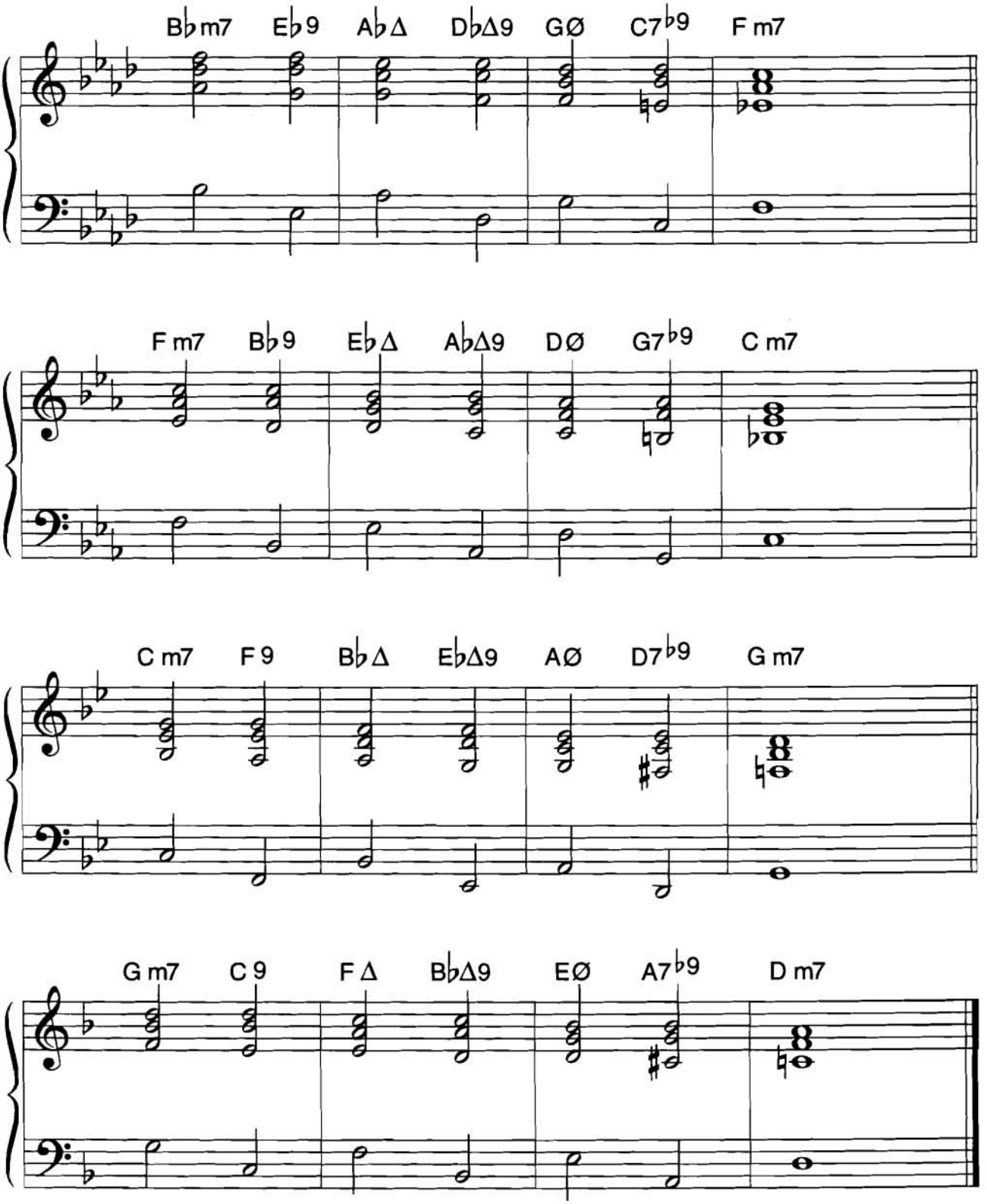
Skill 44: Major & Relative Minor - 1



Skill 44: (continued)

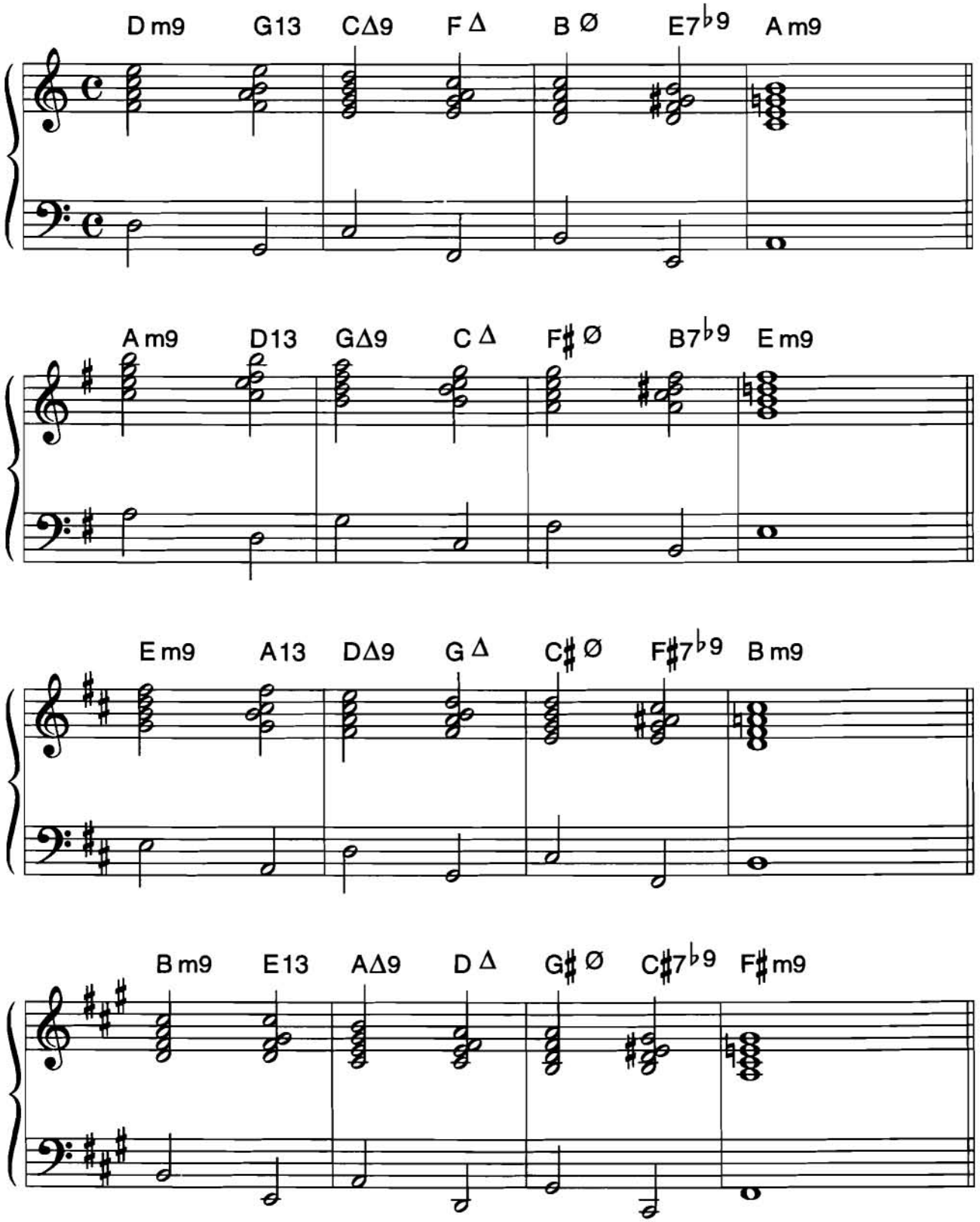


Skill 44: (continued)

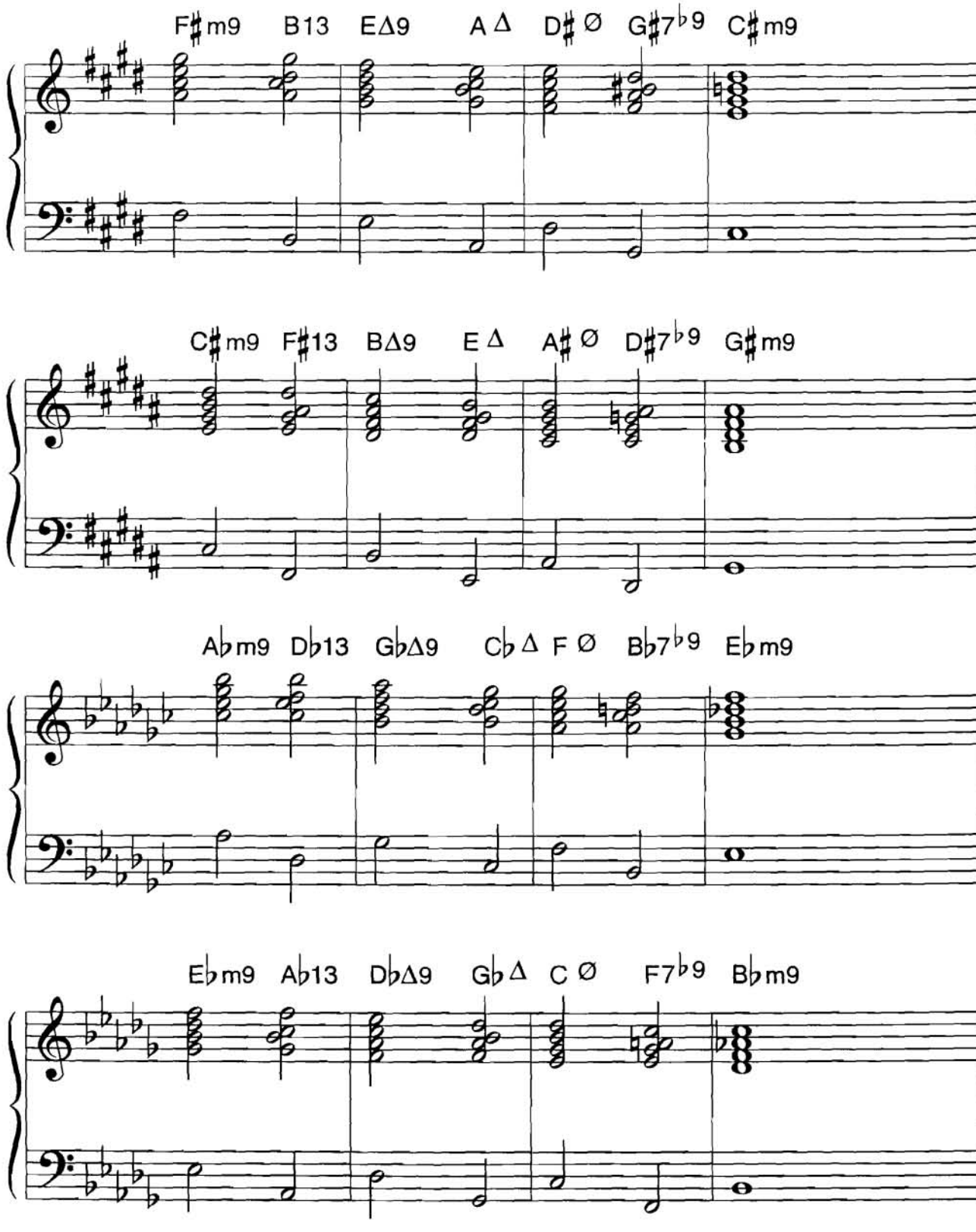


♩ = 120

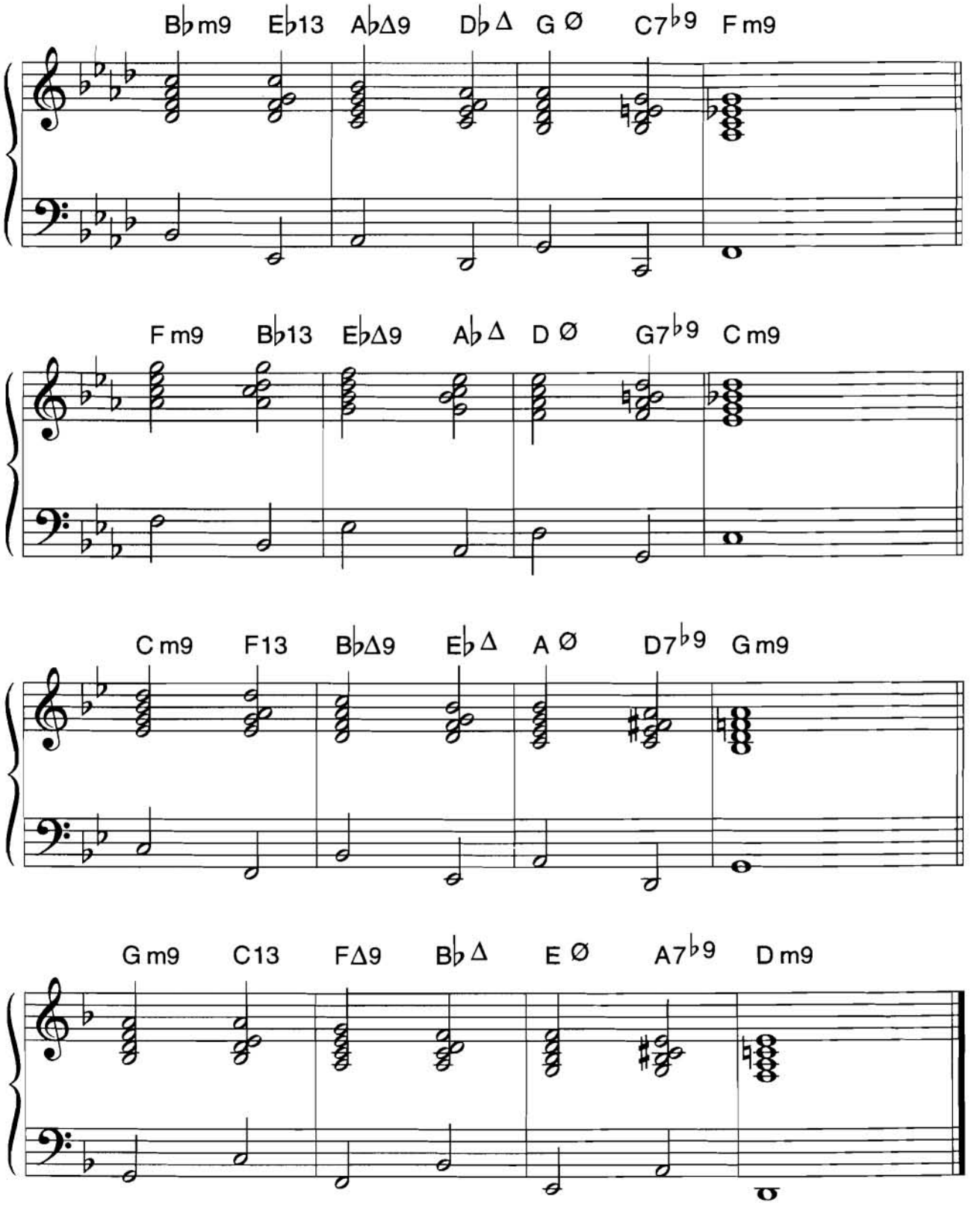
Skill 45: Major & Relative Minor - 2



Skill 45: (continued)



Skill 45: (continued)



I-IV Cycle

This section involves a common cycle progression which moves from the key center to the IV chord which, in turn, becomes a new key center. Since the IV chord in a key is a common temporary key center (for relief from the tonic), this is very common progression found in many pieces. Also, the first four chords of each key occur commonly as a modulation to the relative minor. In learning these progressions, observe the following:

1) Notice the starting position of the I chord. For example, in Skill 46, the following traits may be observed:

a) The first voicing is built on the 7th of the I chord and is a 7-3-5 voicing.

b) The first voicing is built on the leading tone of the key.

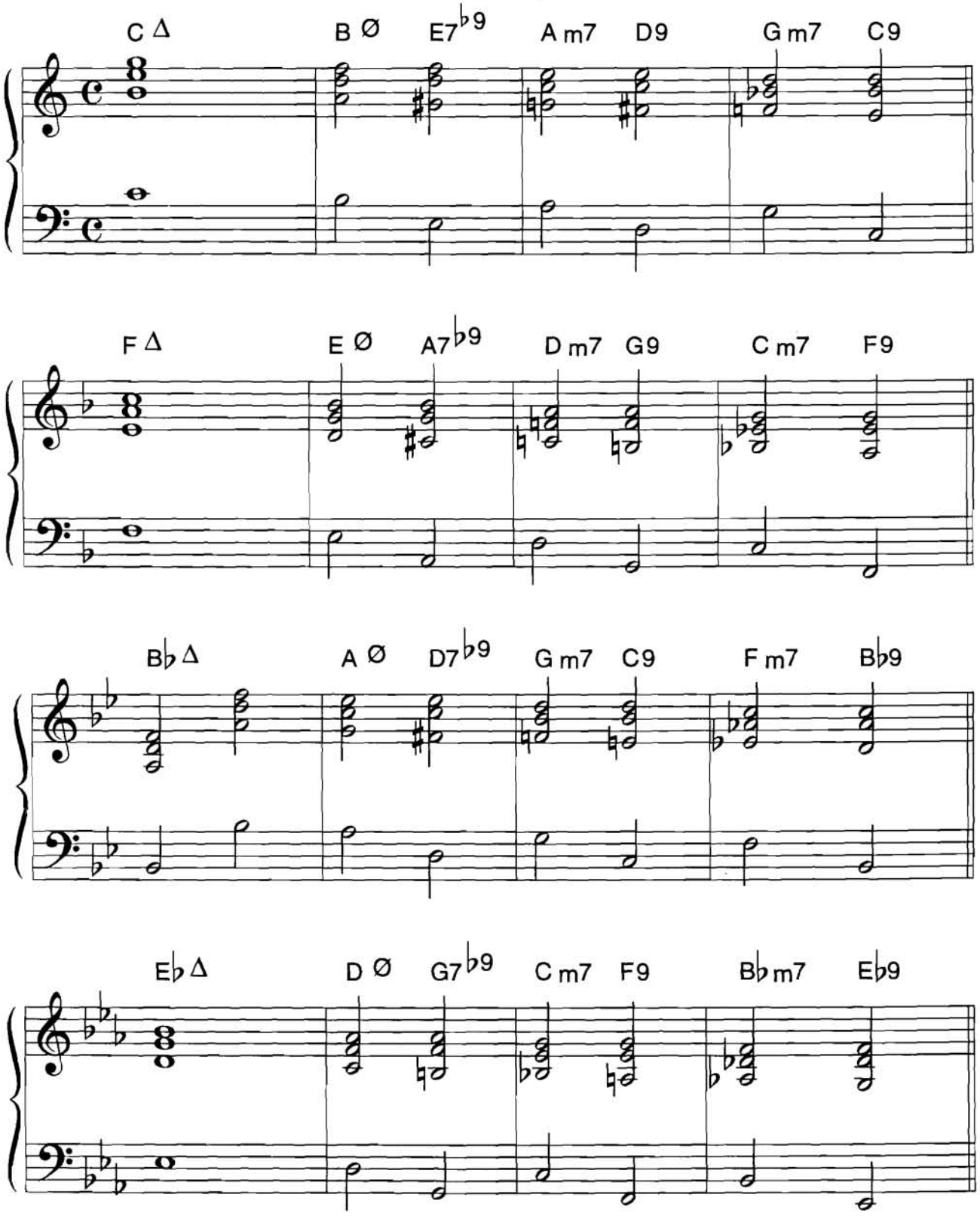
c) The first voicing is the III chord of the key in second inversion.

2) Notice the horizontal motion of the individual voices as they move from chord to chord, particularly which voices move diatonically and which involve chromatic alterations in the key. Observe that, beginning with the half-diminished chord in the second measure, the bottom voice in the right hand moves down chromatically to the leading tone of the next key.

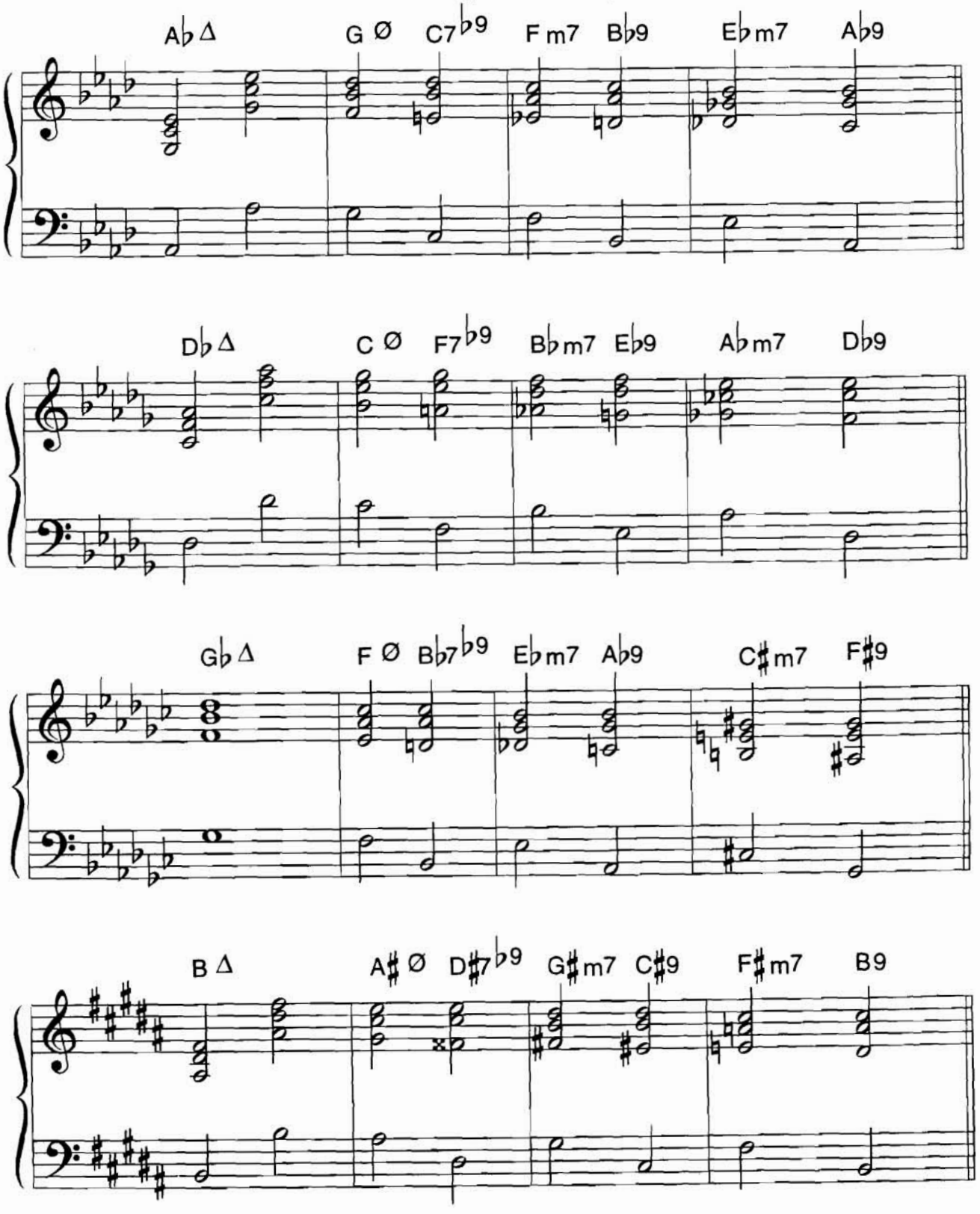
3) Experiment with different alterations of the dominant 7th chords but be consistent in playing the same alterations through all keys.

♩ = 120

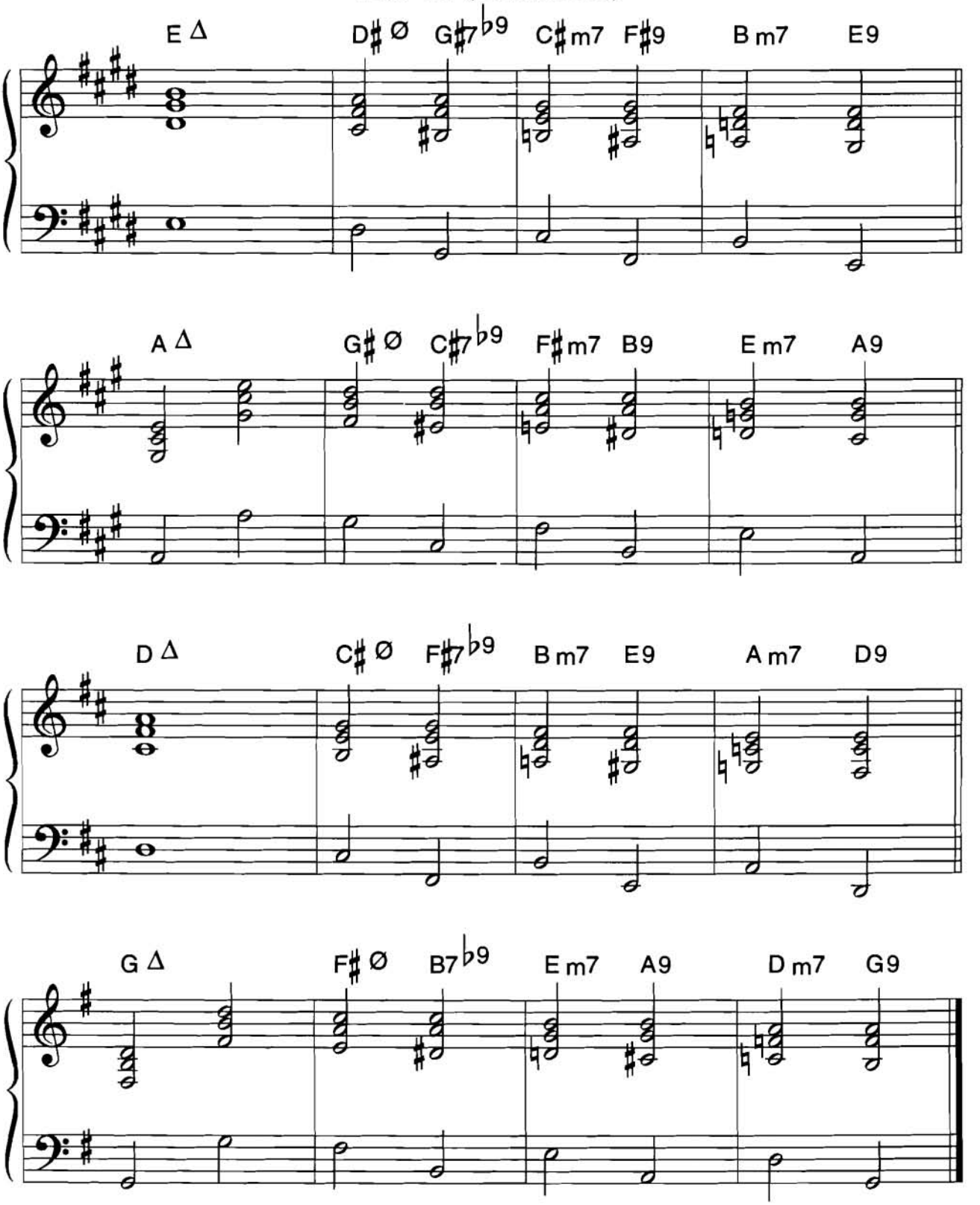
Skill 46: All Major Keys



Skill 46: (continued)



Skill 46: (continued)



Modal Fourthy Voicings

Like the diatonic 7th chords, this skill involves fourthy voicings which are moved through a dorian mode (diatonic key signature). The interval structure changes slightly but the voicings located on the 1st, 2nd, 4th, 5th and 6th steps of the dorian modes are built of perfect fourths. The voicing located on the 3rd step has a tri-tone on the bottom and the voicing located on the 7th step has a tri-tone on top. In learning these progressions, observe the following:

1) Try to visualize the modal key signature on the keyboard just as if the non-scale tone keys had been removed from the piano. With practice, you can begin to see a particular scale as though only those seven keys were present in each octave.

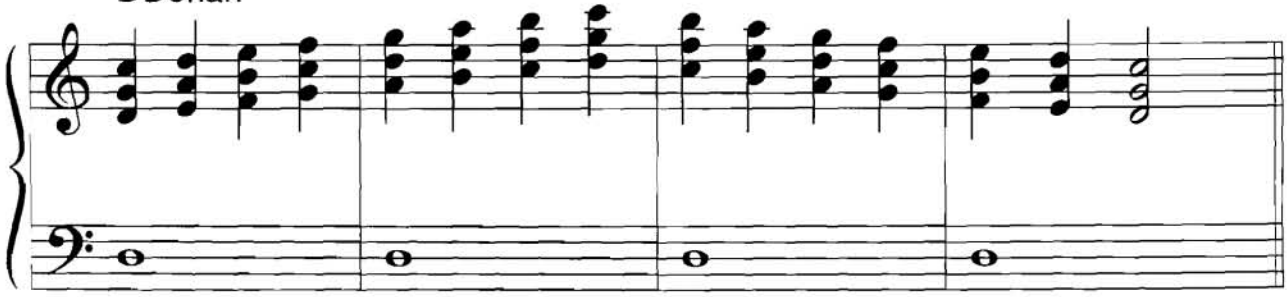
2) Think about the structure of each voicing and its position in the scale. The recognition of the correct sound (or a mistake) will confirm whether the right voicing has been played or not.

3) Like the diatonic 7th chords, these skills provide an excellent opportunity to use one thing to reinforce or help another. Your security with a key signature helps you play the modal (diatonic) fourthy voicings; your security with the fourthy structures helps you to learn the key signature.

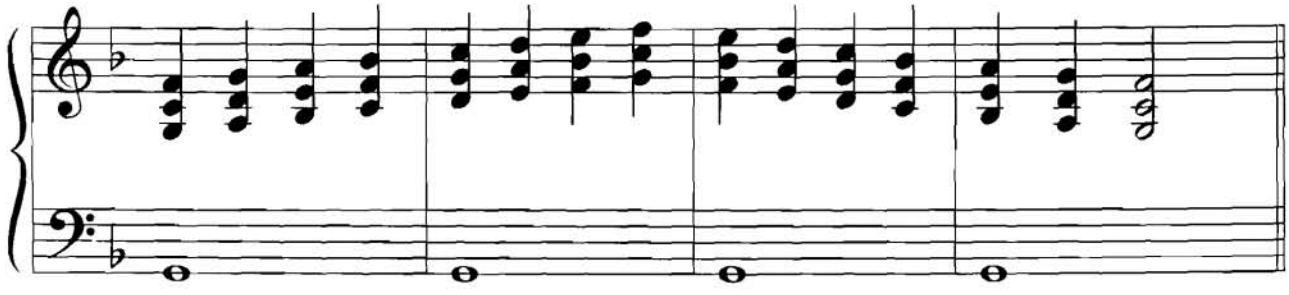
♩ = 96

Skill 47: All Dorian Modes

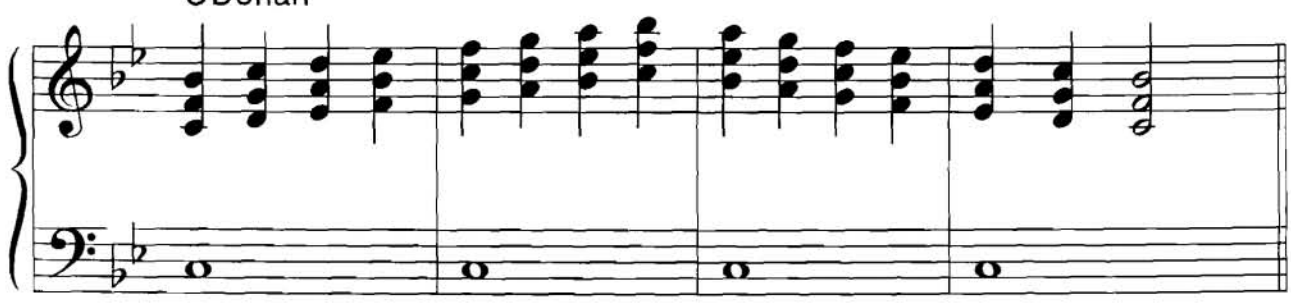
DDorian



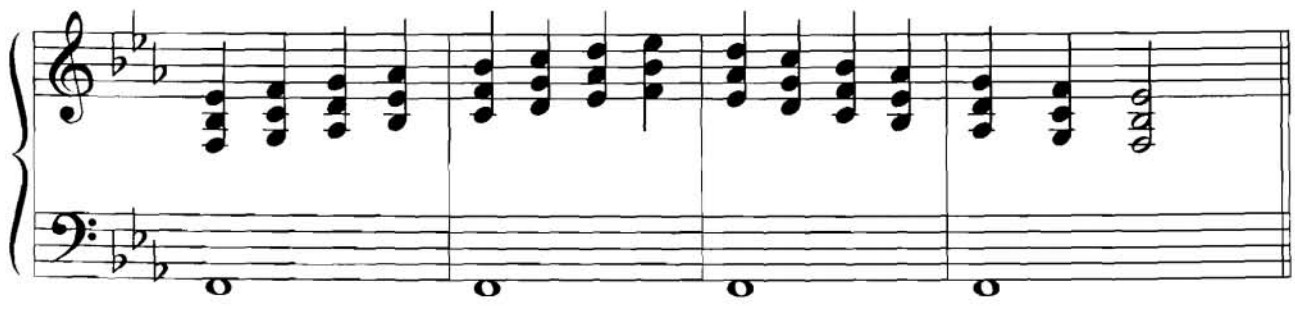
GDorian



CDorian

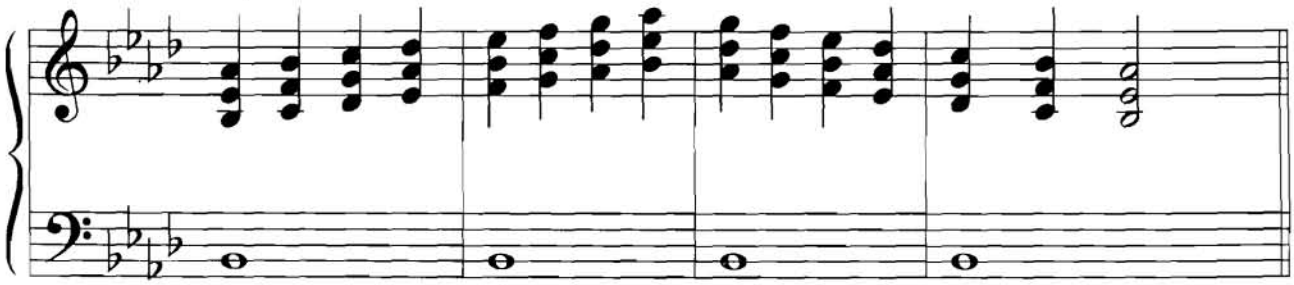


FDorian

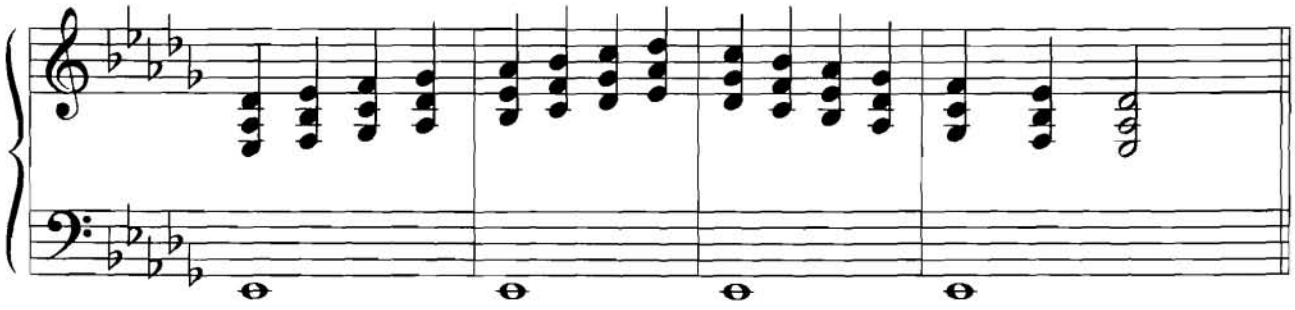


Skill 47: (continued)

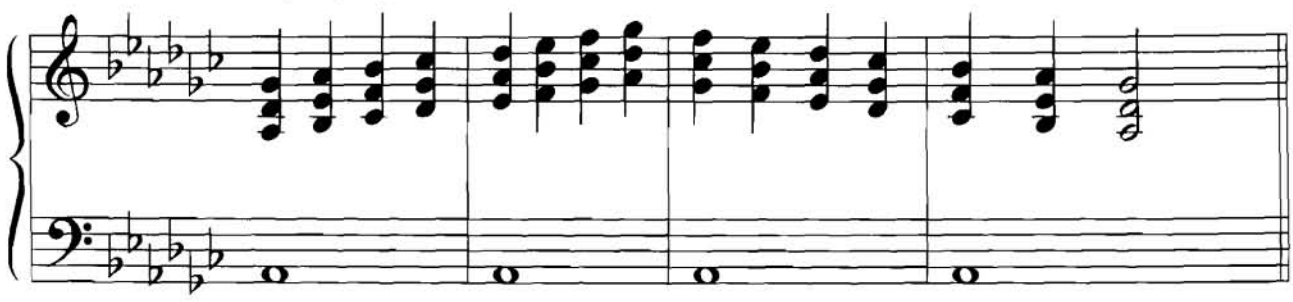
B♭ Dorian



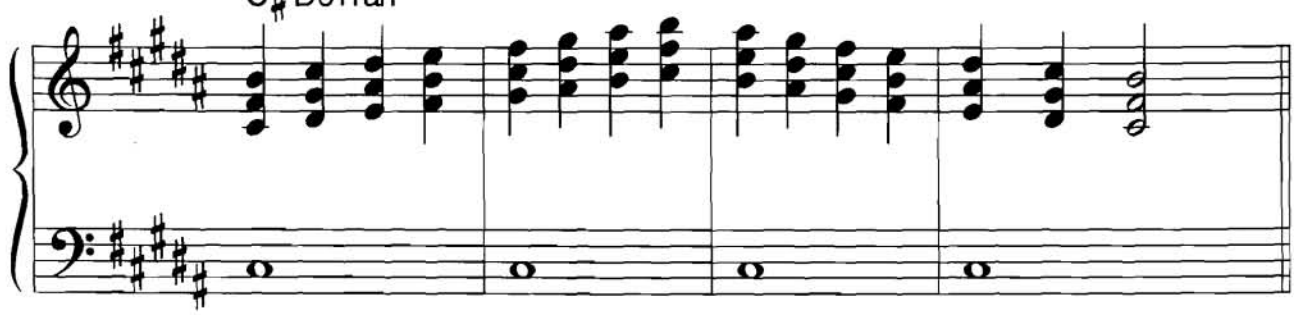
E♭ Dorian



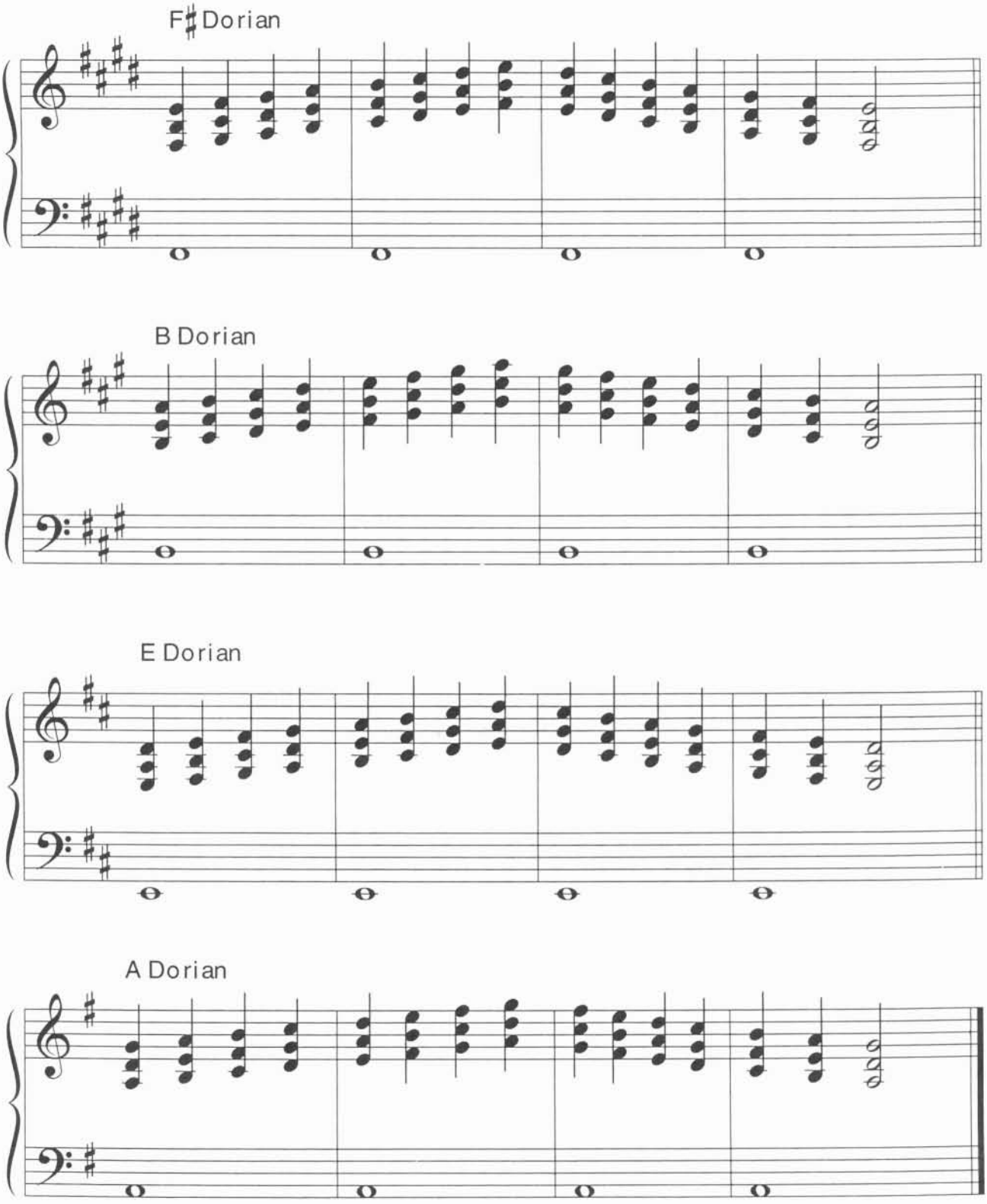
A♭ Dorian



C♯ Dorian



Skill 47: (continued)



"So What" Voicings

This skill involves a particular fourthy structure probably best known from its use in the Miles Davis composition "So What". This is a very versatile voicing since it can be superimposed without alteration in several places on different families of chords. Observe the following about these voicings:

1) In Skill 48, the voicing is built on the 1st, 2nd and 5th notes of a dorian scale and relates to a minor 7th chord built on the same modal center.

2) In Skill 49, the voicing is built on the 3rd, 6th and 7th notes of a lydian scale and relates to a major 7th chord built on the same modal center.

3) Notice the structure of the voicing which, from the bottom, is a stack of three perfect fourths and a major 3rd. The major third on top of the voicing seems to create a brightness and warmth that one would not normally associate with a fourthy voicing.

4) In dividing the five notes between two hands, there are two points of view which might be considered:

a) Playing the top three notes with the right hand involves playing a major triad in second inversion, a very familiar shape.

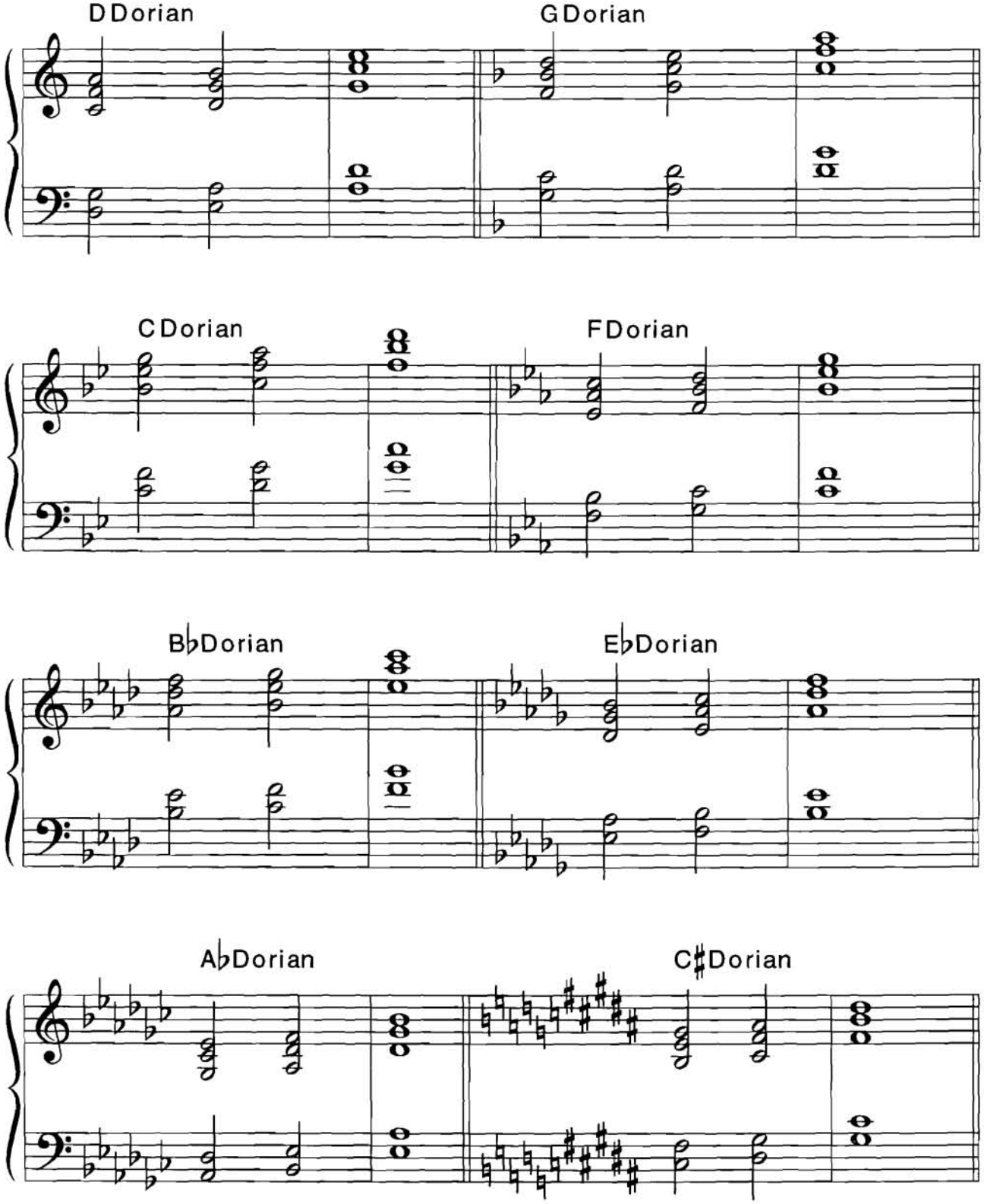
b) Playing the bottom three notes with the left hand involves playing a familiar structure of two perfect fourths which is commonly used that way.

5) The voicings in Skill 48 could be used with a unaltered dominant 7th chord whose root is located a perfect 5th below. For example, the D Dorian voicings could be used with a G 7.

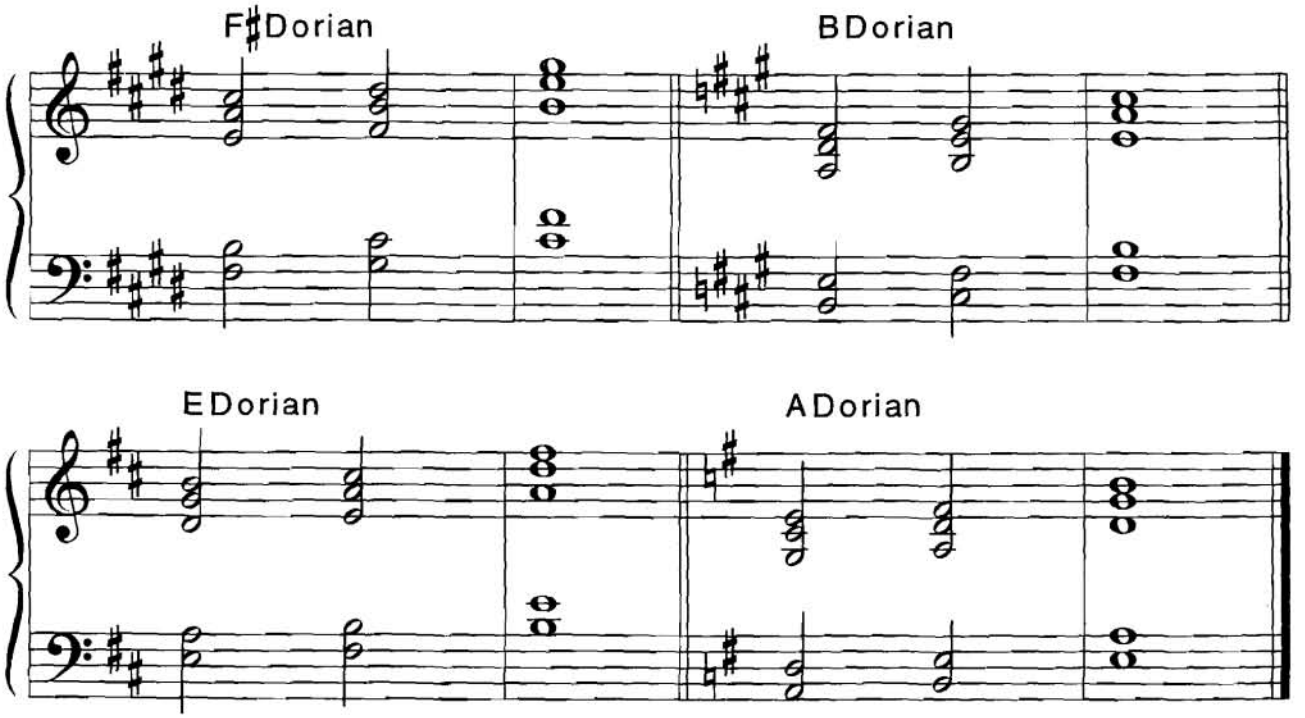
6) Practice moving these voicings chromatically and try side-slipping around the diatonic voicings by playing those located a half step above or below them.

♩ = 120

Skill 48: All Minor Keys

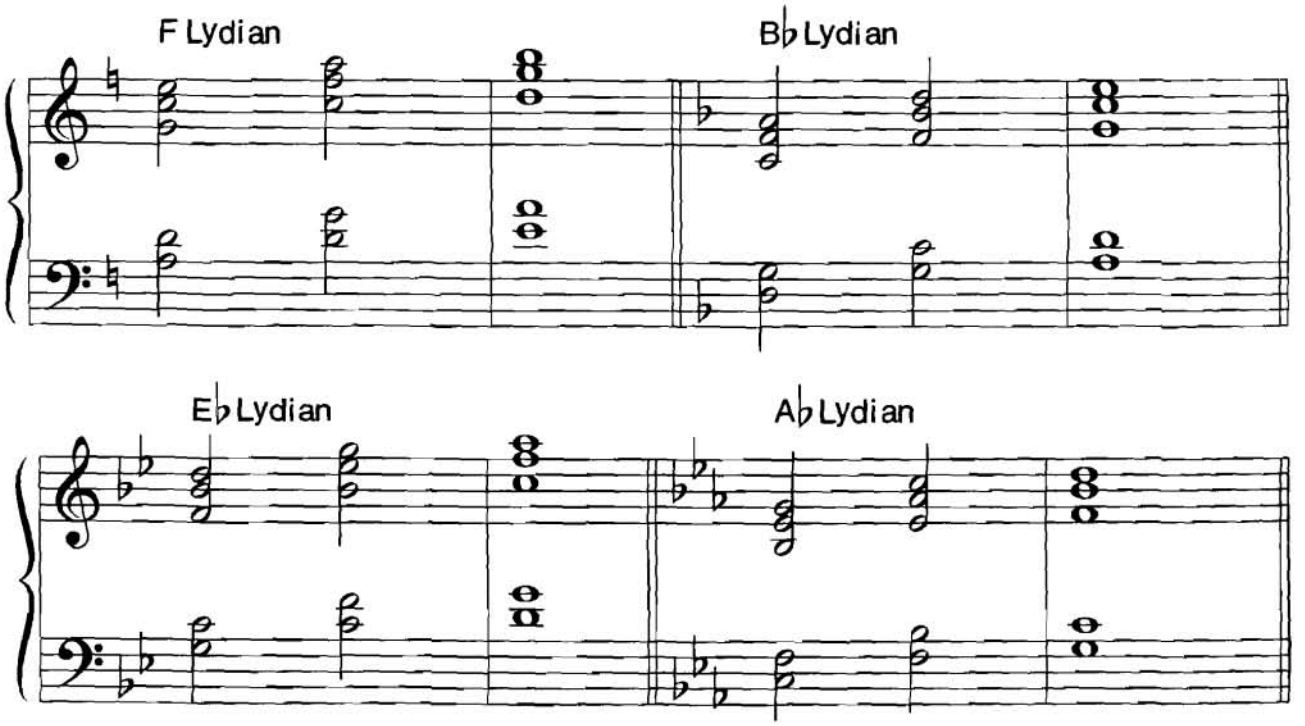


Skill 48: (continued)

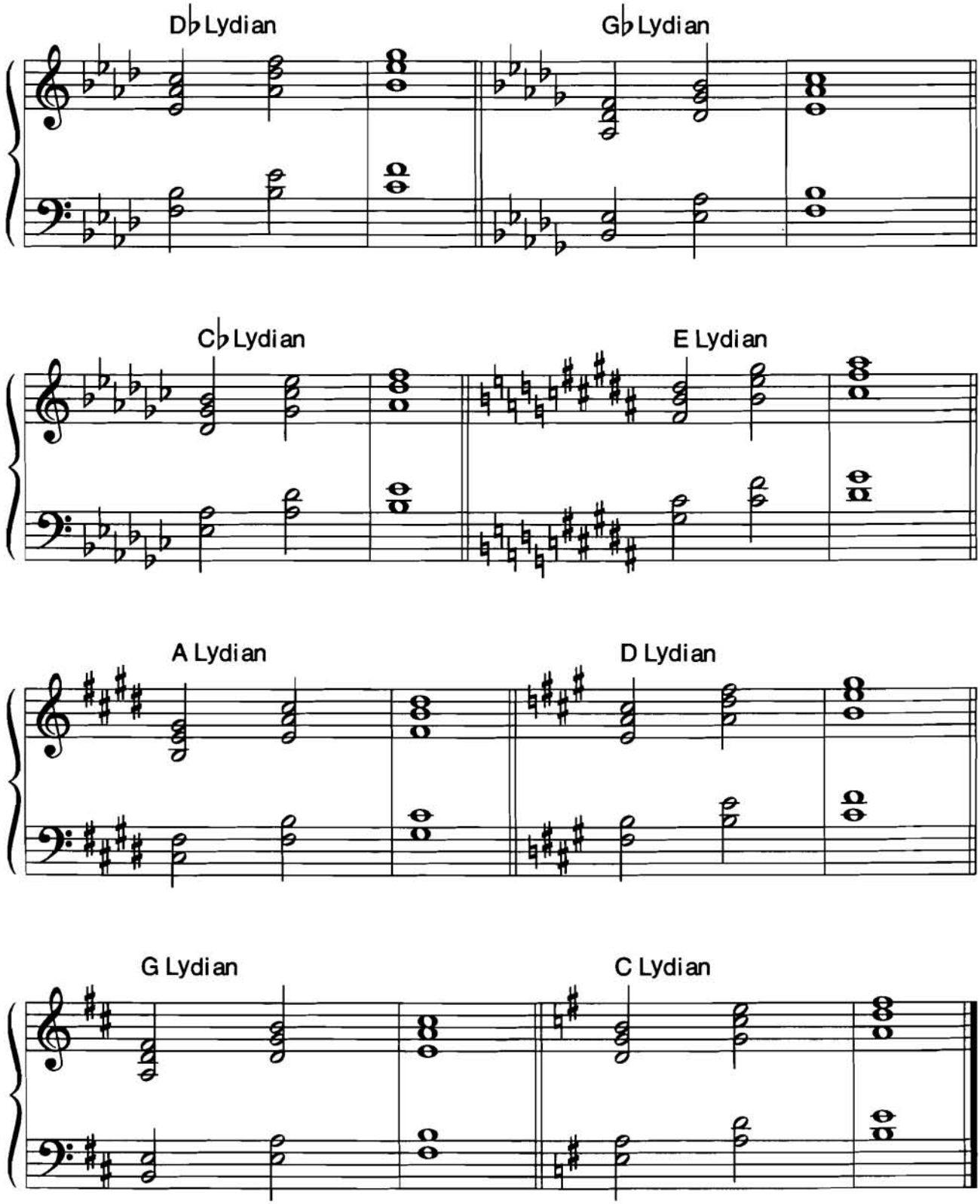


♩ = 120

Skill 49: All Major Keys



Skill 49: (continued)



Modal "So What" Voicings

Like diatonic 7th chords and modal fourthy voicings, this skill involves fourthy voicings which are moved through a dorian mode (diatonic key signature). The "So What" voicing is used and, rather than keeping its pure structure (three perfect 4ths and a major 3rd), it changes slightly as it is moved through the dorian scale. The voicings located on the 1st, 2nd and 5th steps of each dorian mode retain the pure "So What" structure. The voicings located on the other steps change their structure slightly to conform to the mode. In learning these progressions, observe the following:

1) Try to visualize the modal key signature on the keyboard just as if the non-scale tone keys had been removed from the piano. With practice, you can begin to see a particular scale as though only those seven keys were present in each octave.

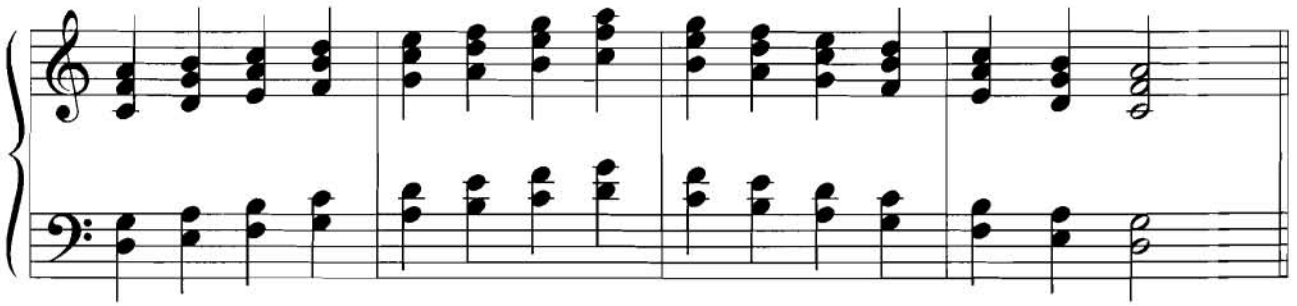
2) Think about the structure of each voicing (what kinds of 3rds or 4ths) and its position in the scale. The recognition of the correct sound (or a mistake) will confirm whether the right voicing has been played or not.

3) Like the diatonic 7th chords and modal fourthy voicings, these skills provide an excellent opportunity to use one thing to reinforce or help another. Your security with a key signature helps you play the modal (diatonic) "So What" voicings; your security with the fourthy structures helps you to learn the key signature.

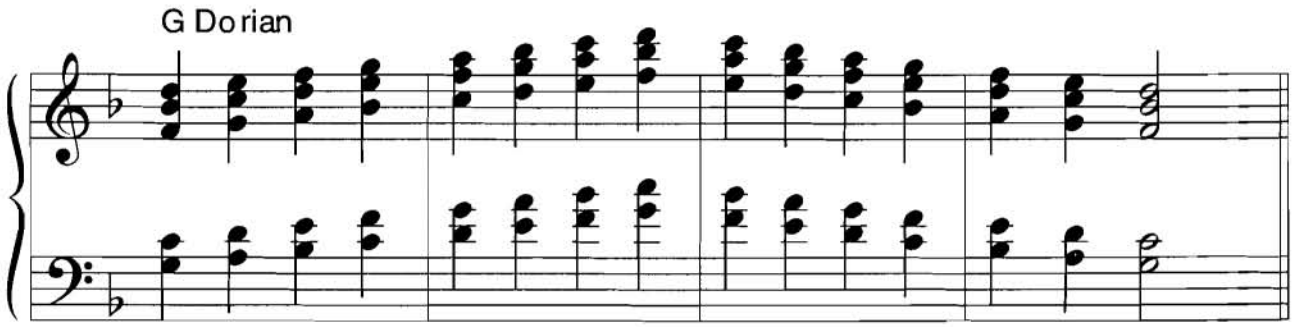
♩ = 96

Skill 50: All Dorian Modes

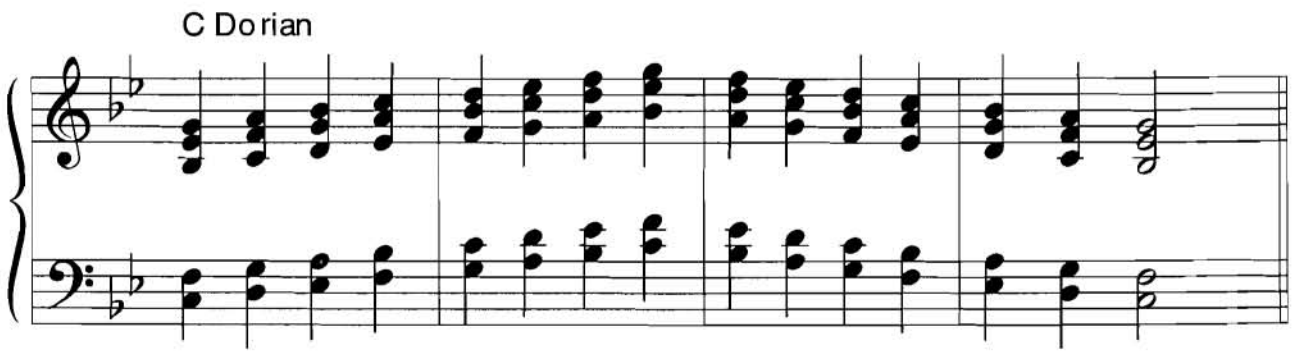
D Dorian



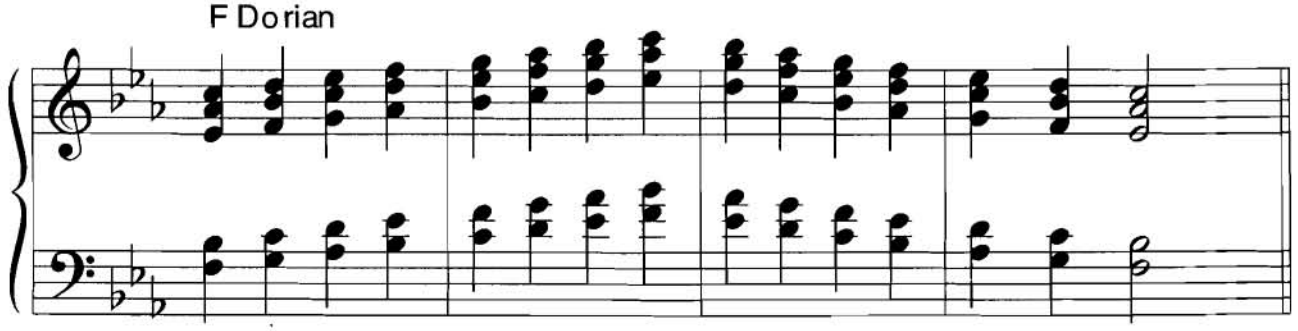
G Dorian



C Dorian

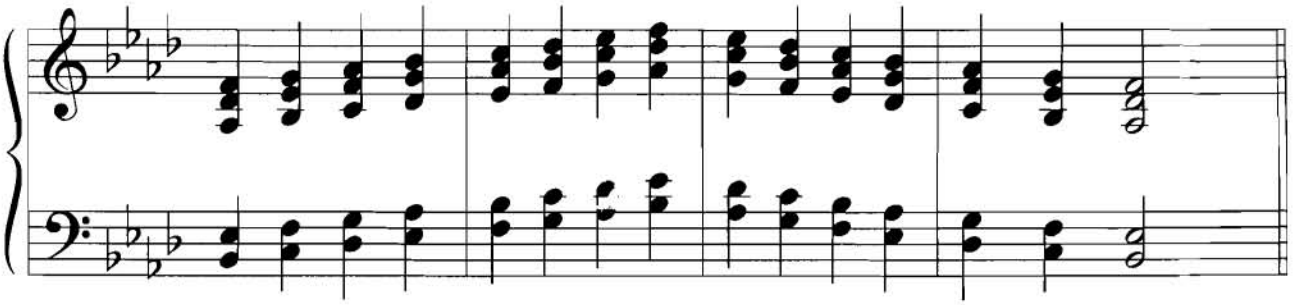


F Dorian

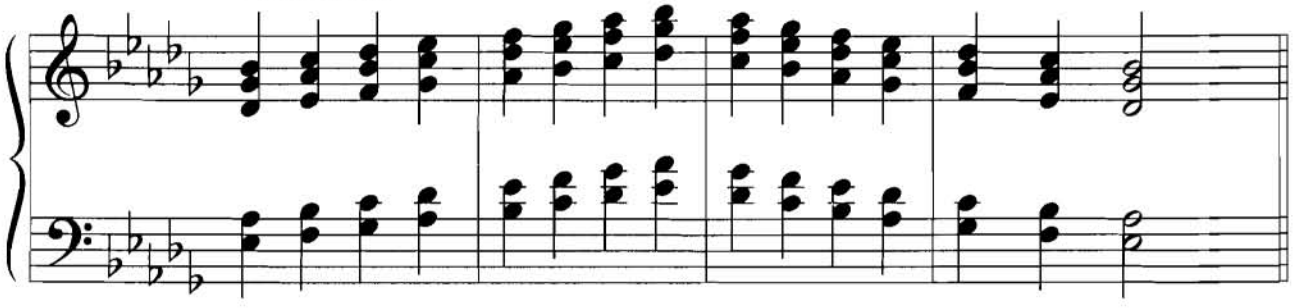


Skill 50: (continued)

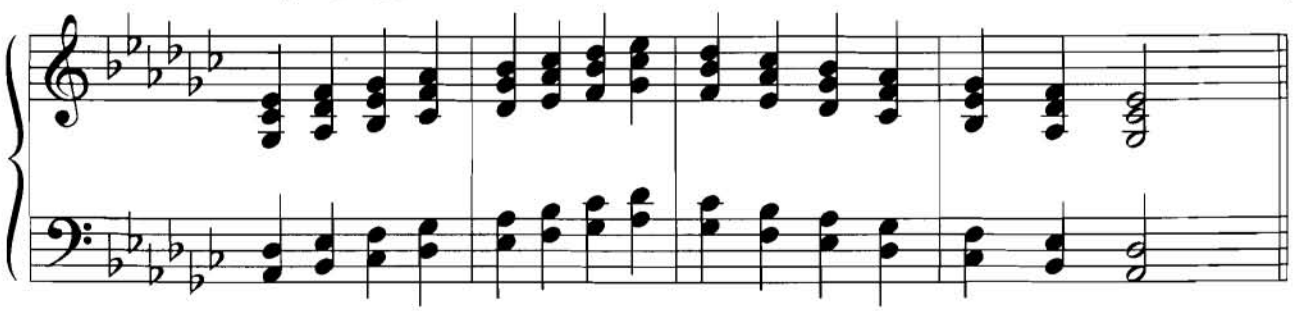
B♭ Dorian



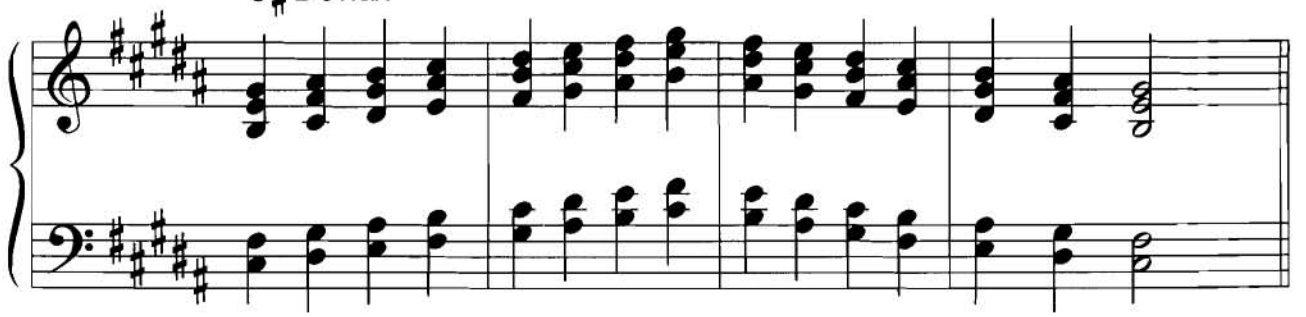
E♭ Dorian



A♭ Dorian

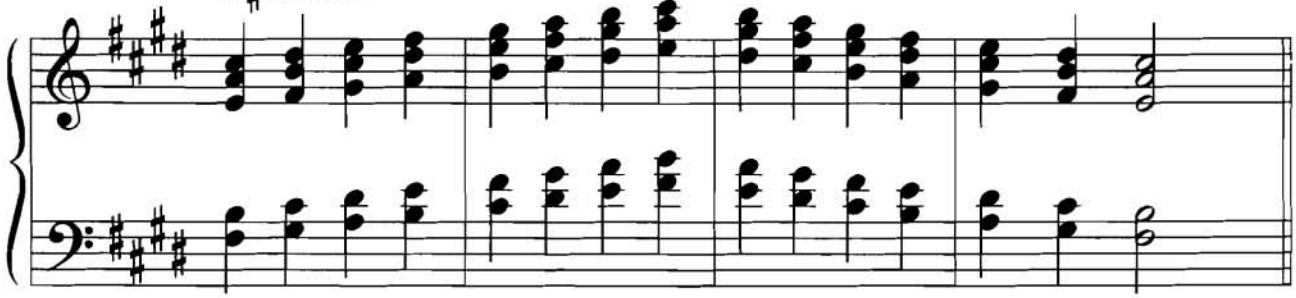


C♯ Dorian

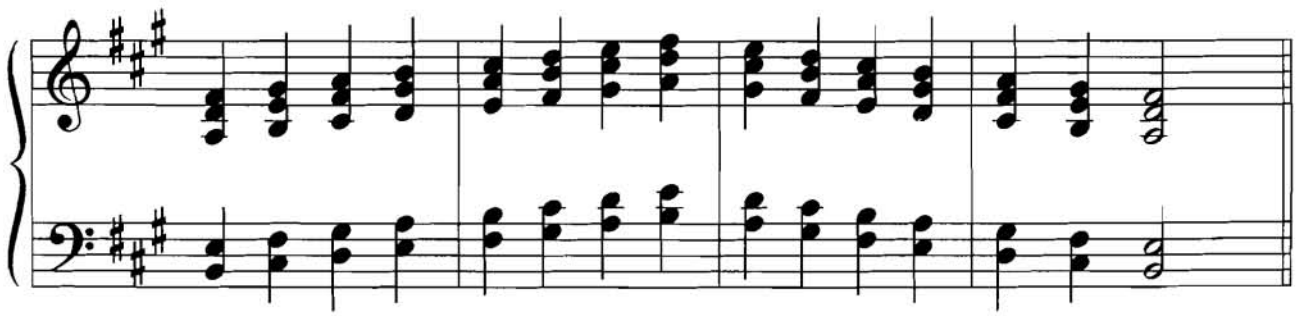


Skill 50: (continued)

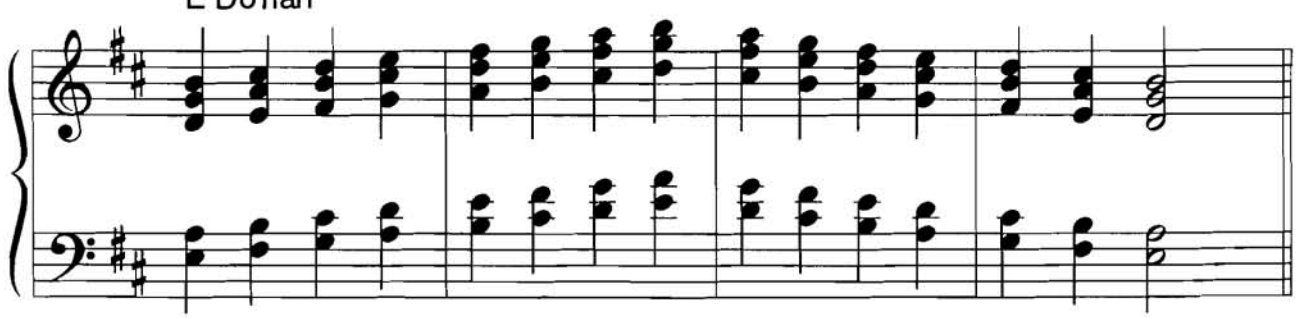
F♯ Dorian



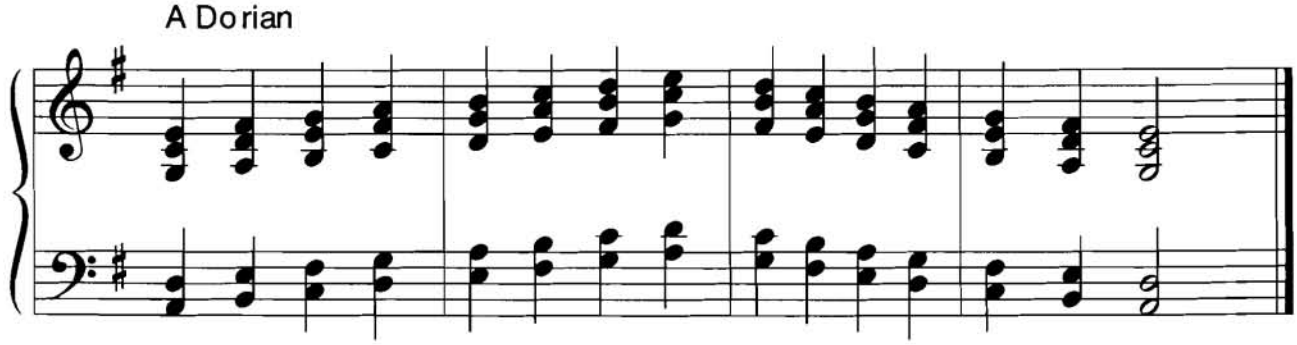
B Dorian



E Dorian



A Dorian



Fourthy II-V-I's

These II-V-I progressions use the "So What" voicing studied in Skill 48. The structure is built on the root of the II chord and on the 3rd of the I chord. Since the voicing doesn't clearly fit or imply a dominant chord, the V chord simply involves chromatic side-slipping up or down to the I chord. In learning these progressions, observe the following:

1) Notice the unusual chord symbol for the V chord. That's because the voicing in that location (in either Skill 51 or 52) is <u>not</u> a V chord but is simply a sound which is on its way to the I chord. It is a sound which is not the I chord resolving to the I chord which, in general terms, is what a V-I progression does.

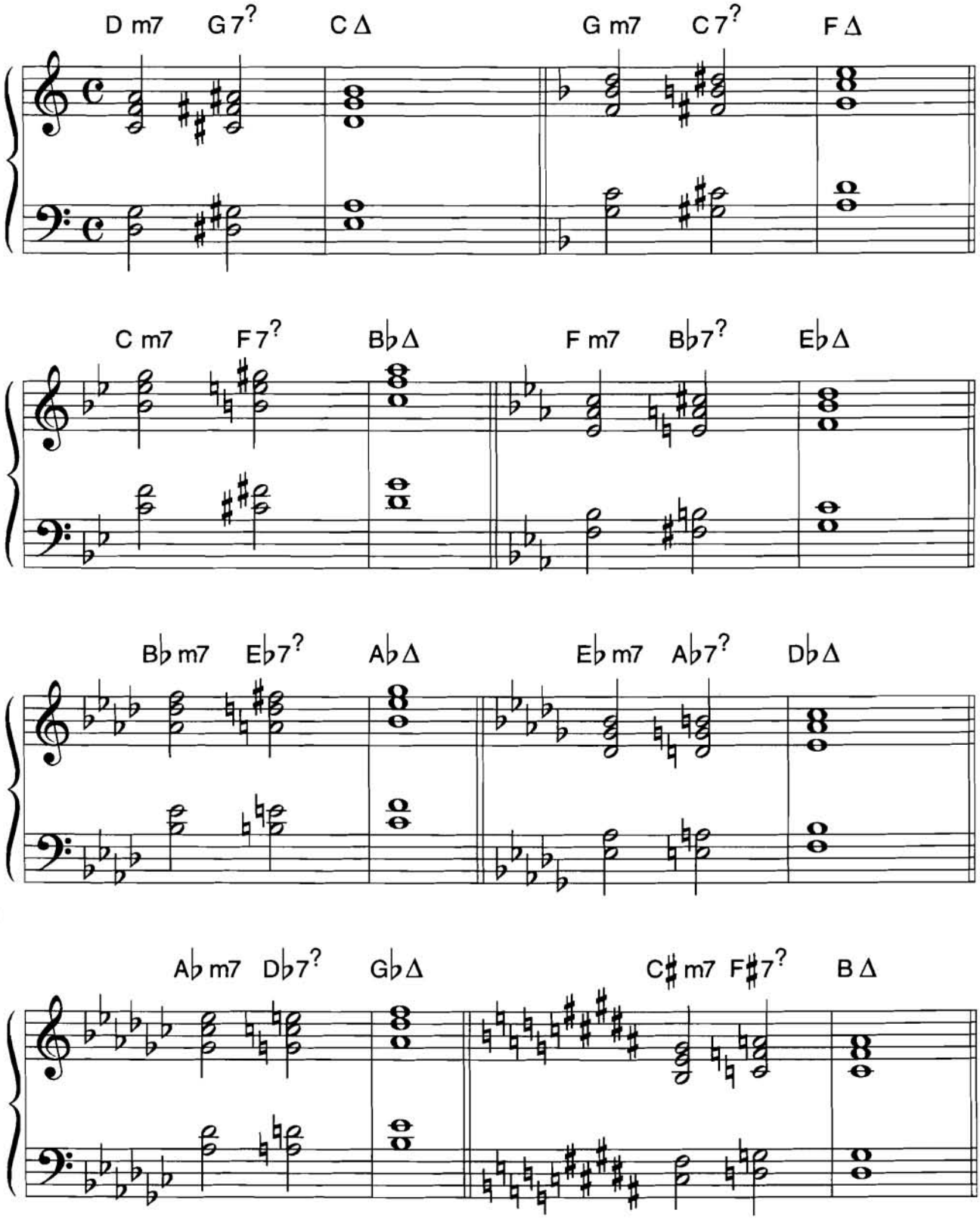
2) Because of the nature of the "V" chord, it would normally be de-emphasized by playing it short or with a short rhythmic duration.

3) Notice that Skill 51 involves parallel chromatic motion upward.

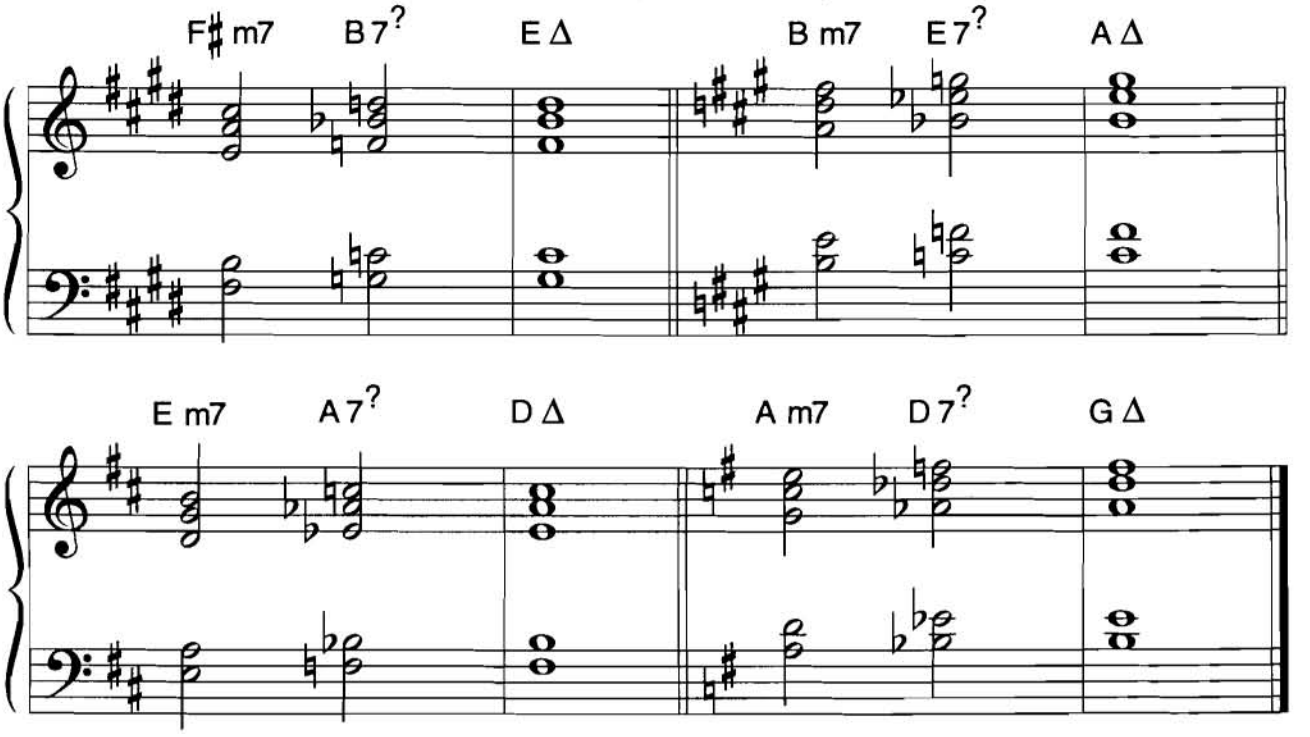
4) In Skill 52, notice that the parallel motion creates a smooth melodic curve which is kind of tune-like.

♩ = 120

Skill 51: Format 1

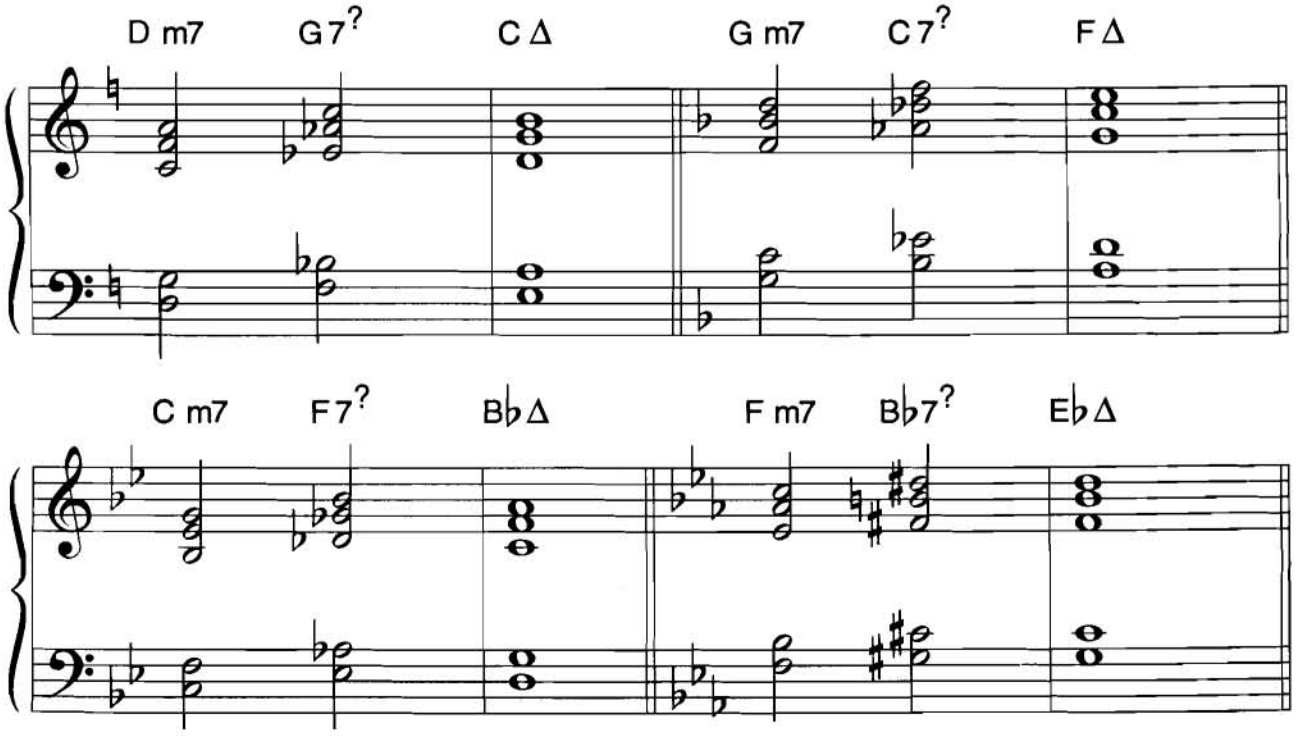


Skill 51: (continued)

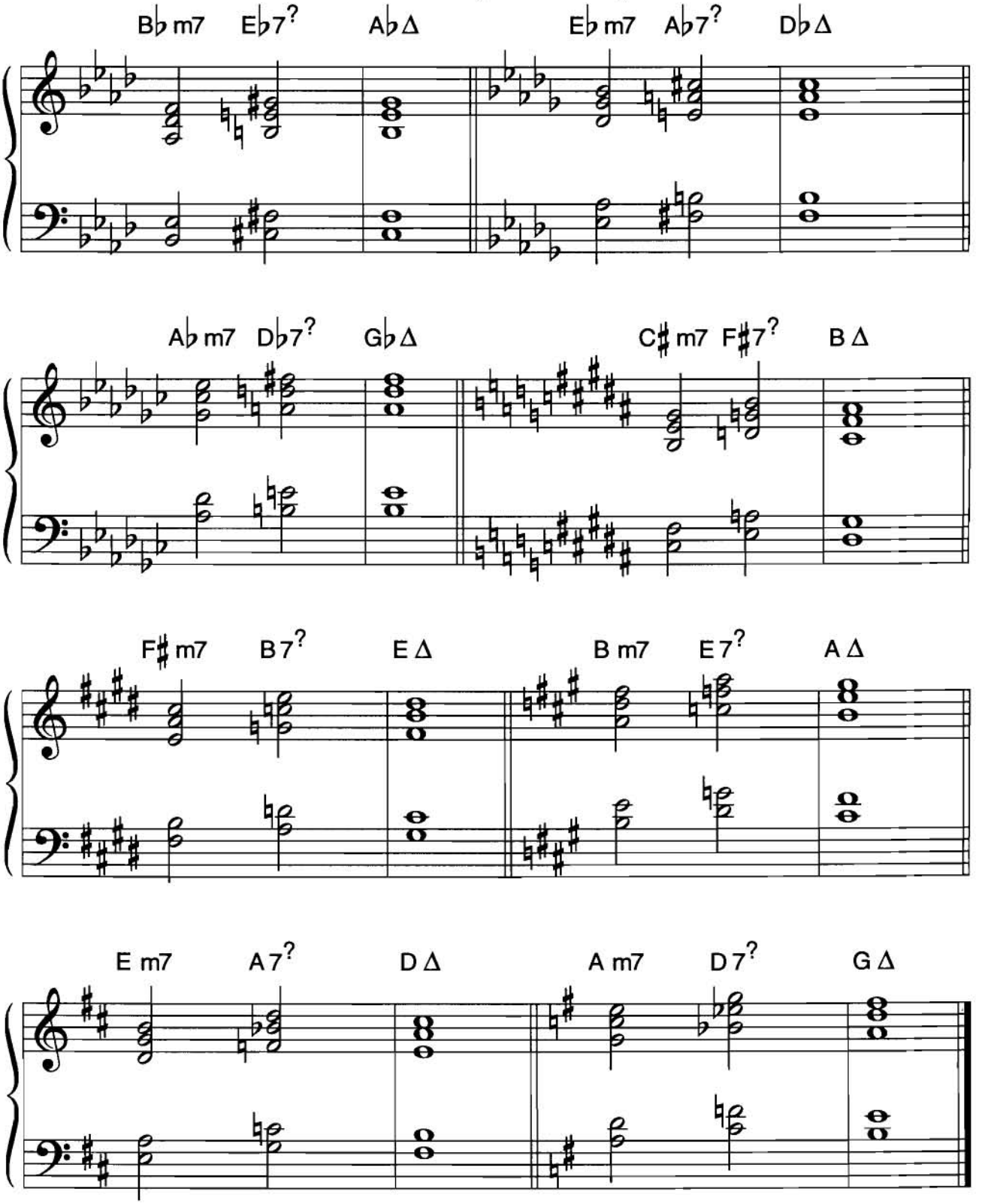


♩ = 120

Skill 52: Format 2



Skill 52: (continued)



Tri-Tone II-V-I's

These II-V-I progressions use both the normal II and V chords and the II-V located a tri-tone away. The result is a deception as though the cadence was suddenly modulating to a distant key. This works because a dominant chord resolves equally well either down a perfect 5th or down a half step. For more explanation of the tri-tone substitution principle, see The Jazz Language by this author. In learning these progressions, observe the following:

1) Notice the starting position of the II chord in either format. For example, in Skill 53, the following traits may be observed:

a) The first voicing is built on the 7th of the II chord and is a 7-3-5 voicing.

b) The first voicing is built on the key center.

c) The first voicing is the IV chord of the key in second inversion.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in Skill 53, the following is true:

a) In going from II to V, the top two voices are common tones and the bottom voice moves down a half step.

b) In going from V to bVI, the voicing remains in the same inversion for the smoothest connection.

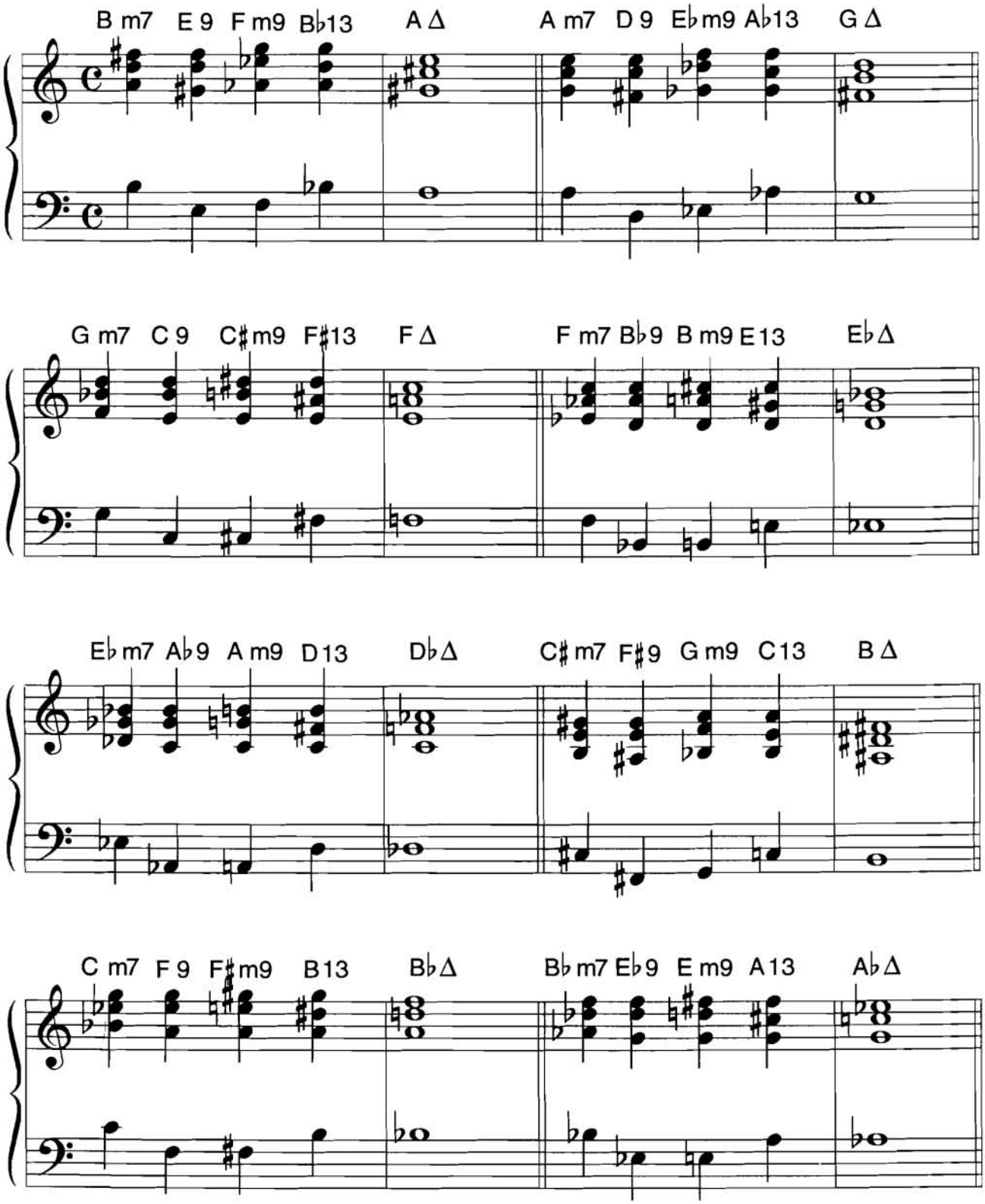
c) In going from bVI to bII, the outside voices are common tones and the middle voice moves down a half step.

d) In going from bII to I, the voicing remains in the same inversion for the smoothest connection.

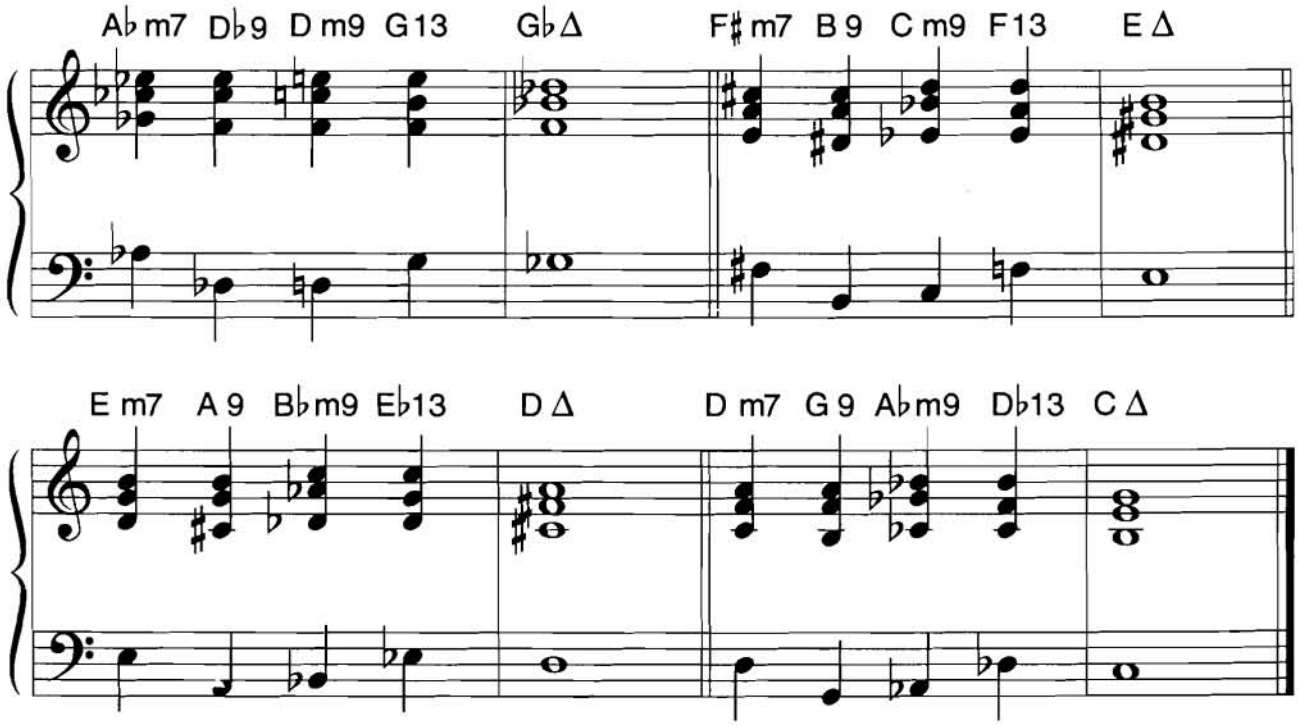
3) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 96

Skill 53: Format 1

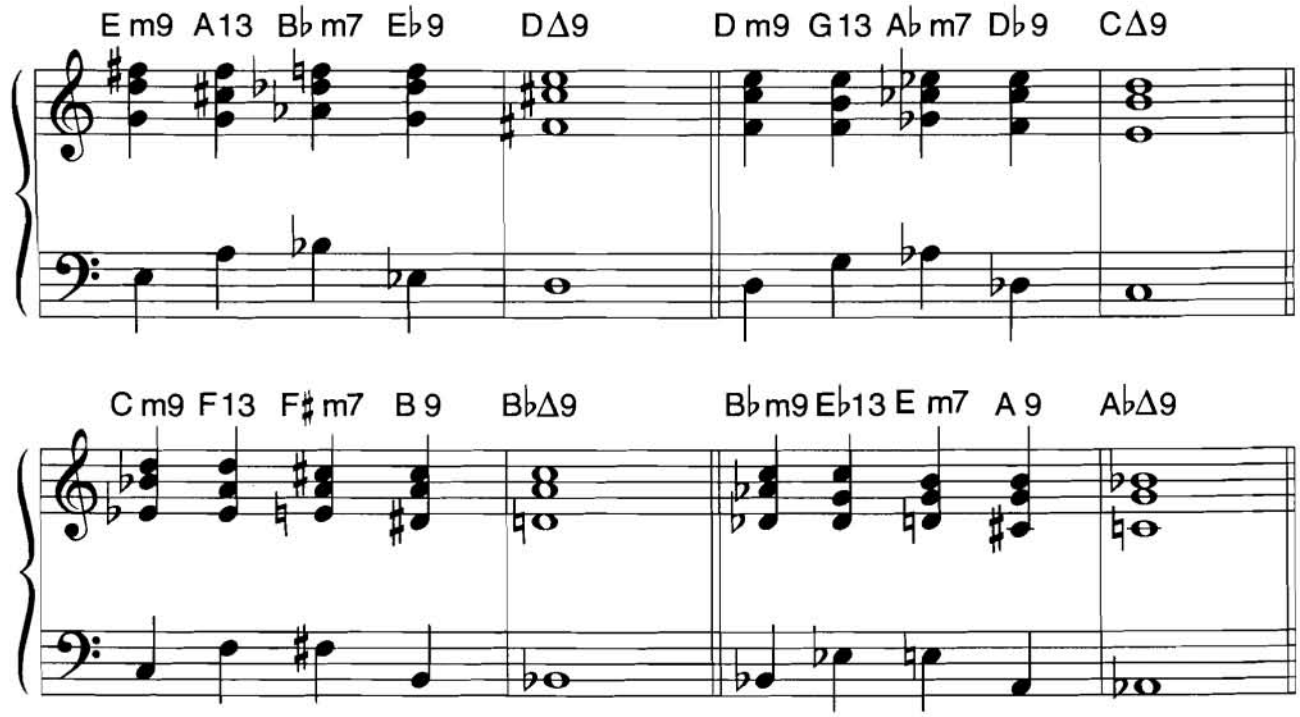


Skill 53: Format 1 (continued)

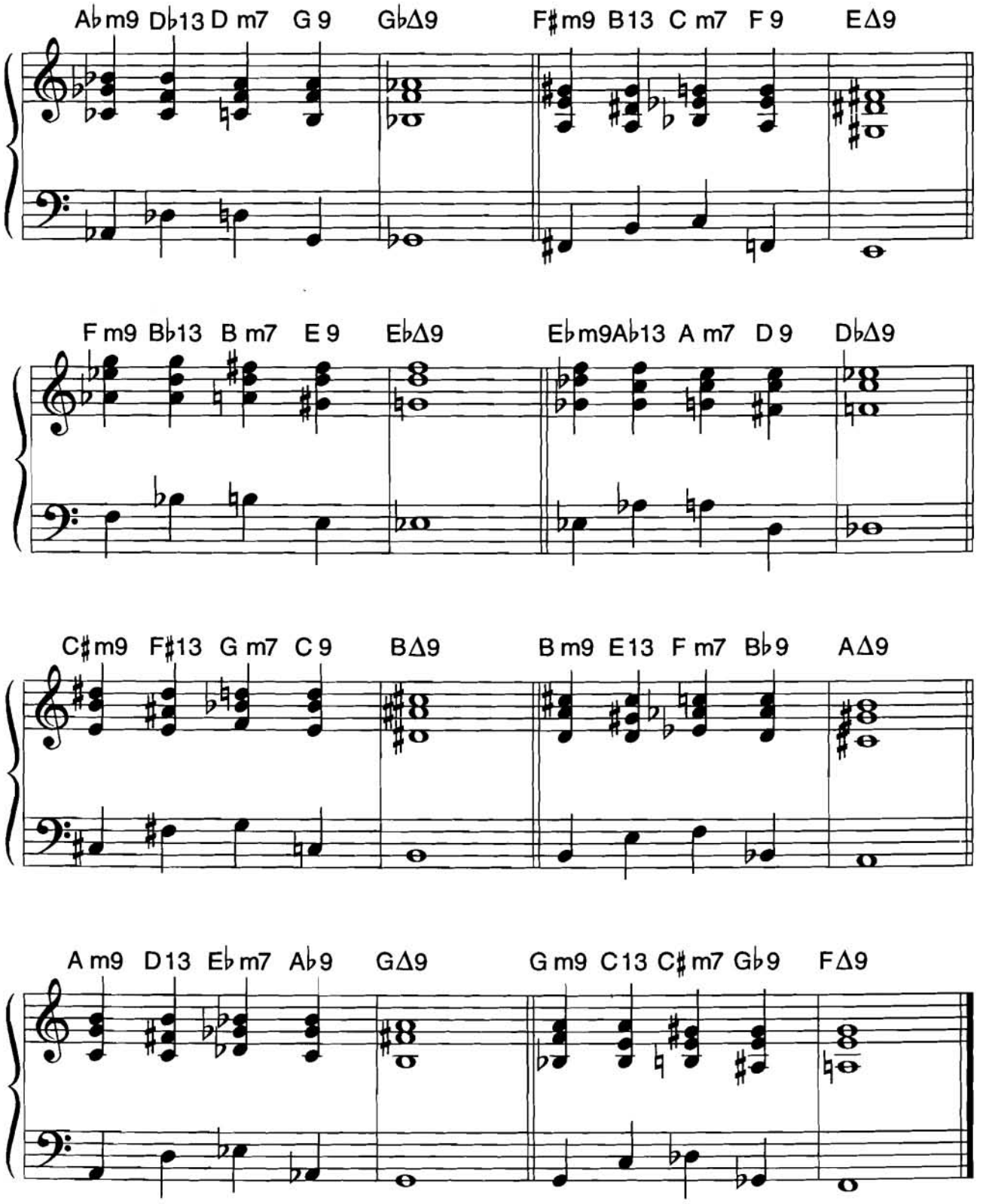


♩ = 96

Skill 54: Format 2



Skill 54: Format 2 (continued)



Polychordal II-V-I's

These II-V-I progressions involve polychordal structures in which the left hand plays a conventional inversion and the right hand plays some kind of triadic structure to create extensions and/or alterations of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the II chord in either format. For example, in Skill 55, the following traits may be observed:

a) The first left-hand voicing is built on the 3rd of the II chord and is a 3-7-9 voicing. The right hand is on the triad of the key in 2nd inversion.

b) The right hand moves chromatically upward in parallel motion.

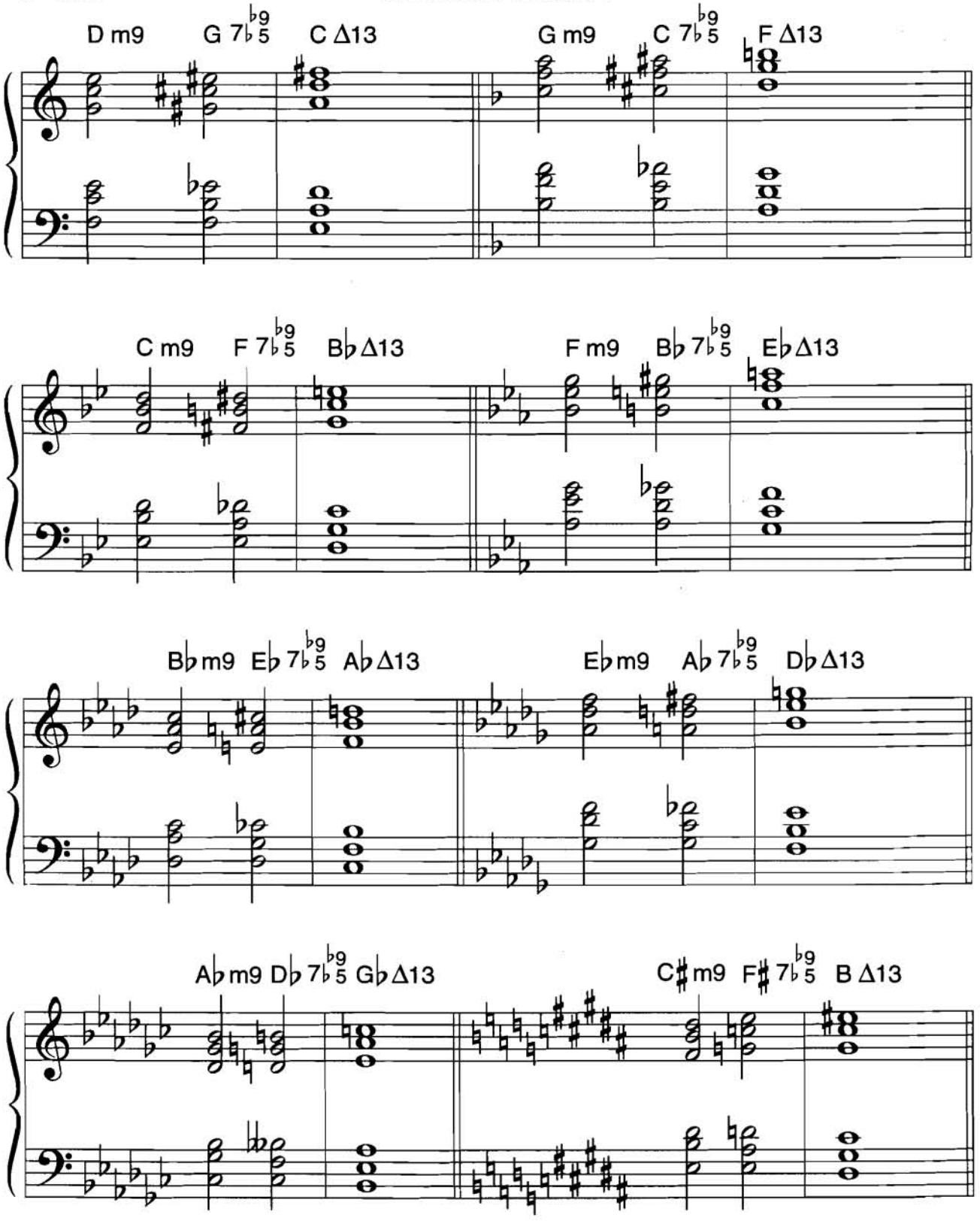
c) The top voice of the left hand moves chromatically downward.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord.

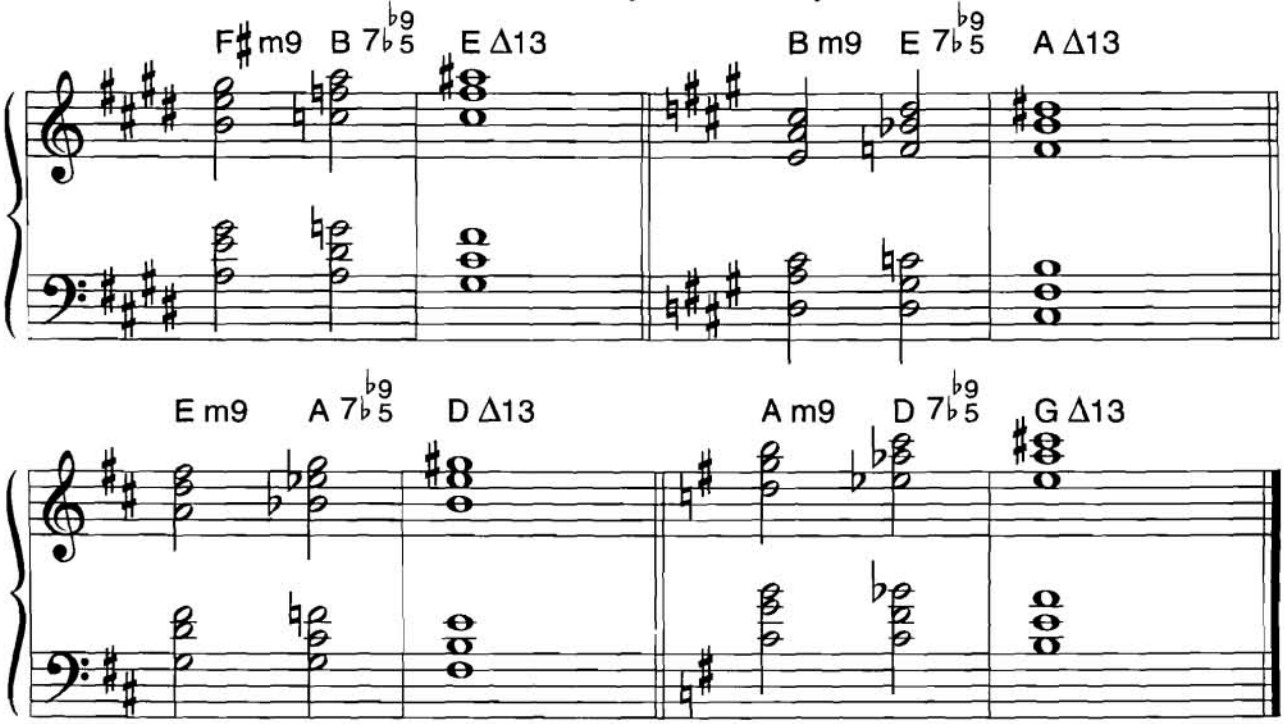
3) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 120

Skill 55: Format 1

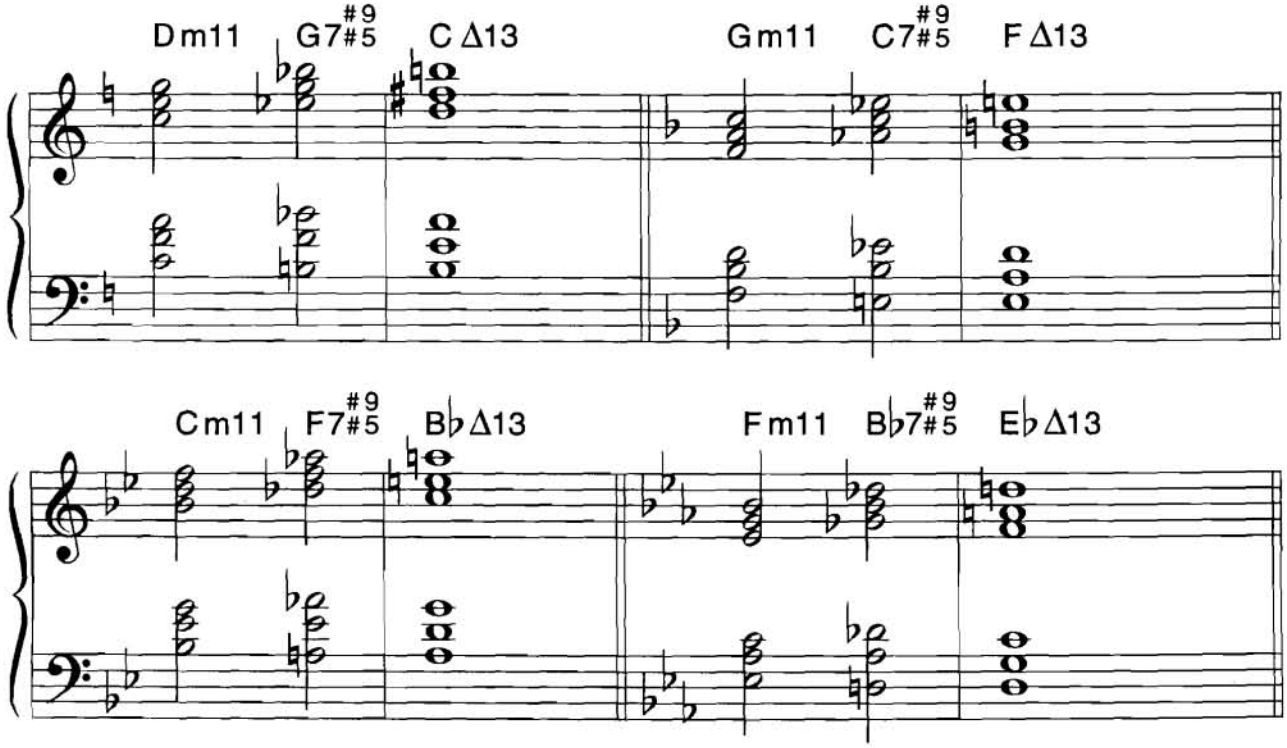


Skill 55: (continued)

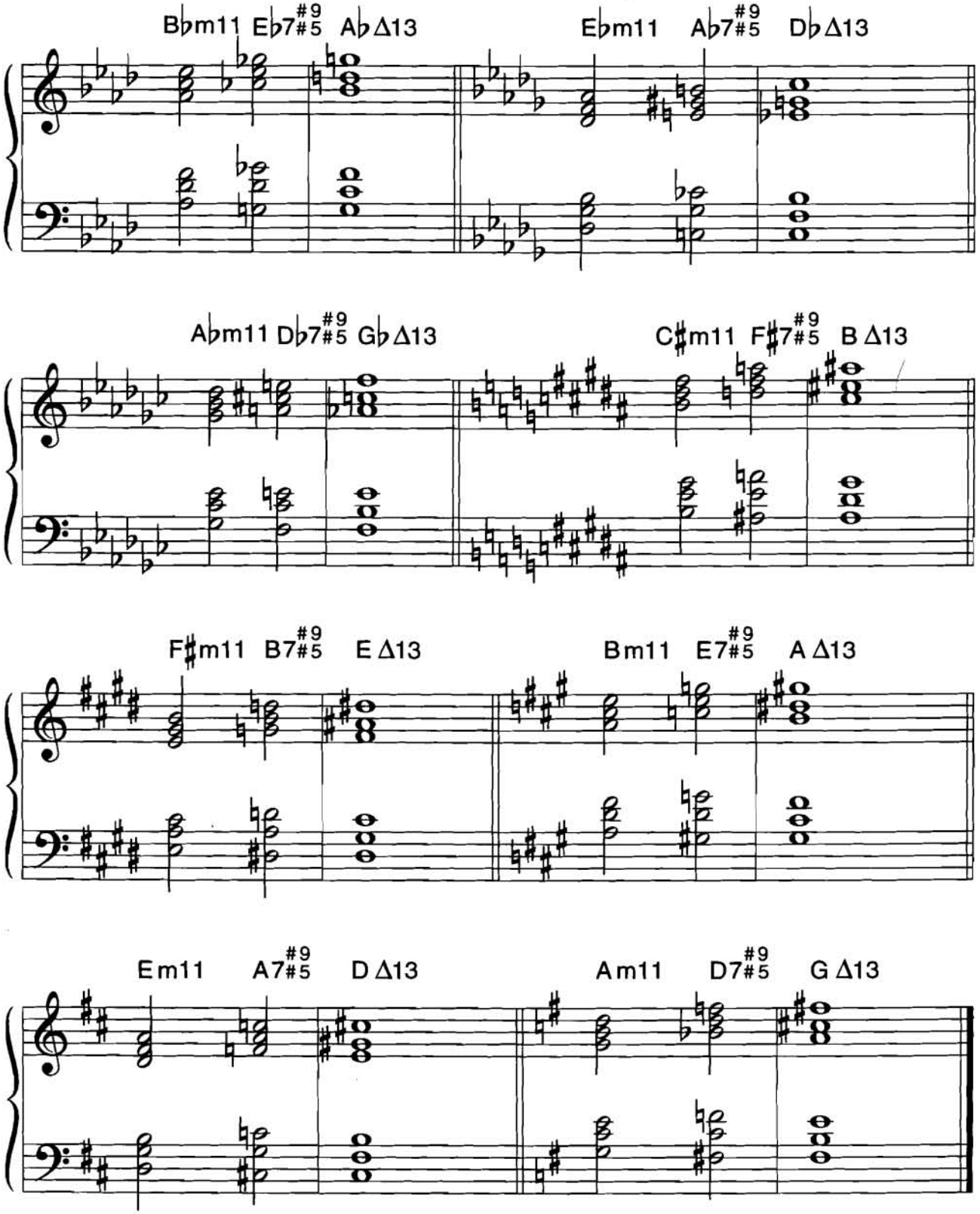


♩ = 120

Skill 56: Format 2

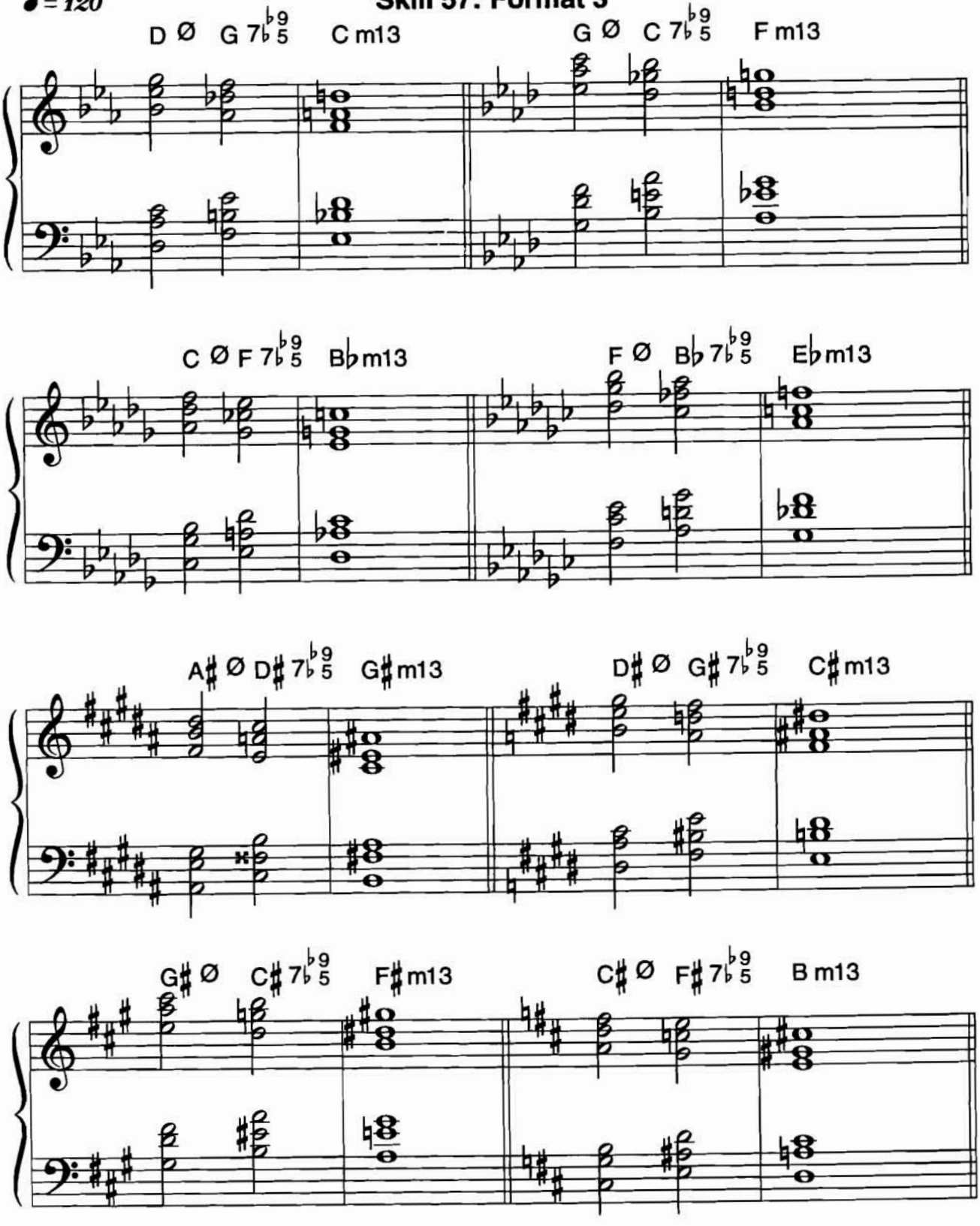


Skill 56: (continued)

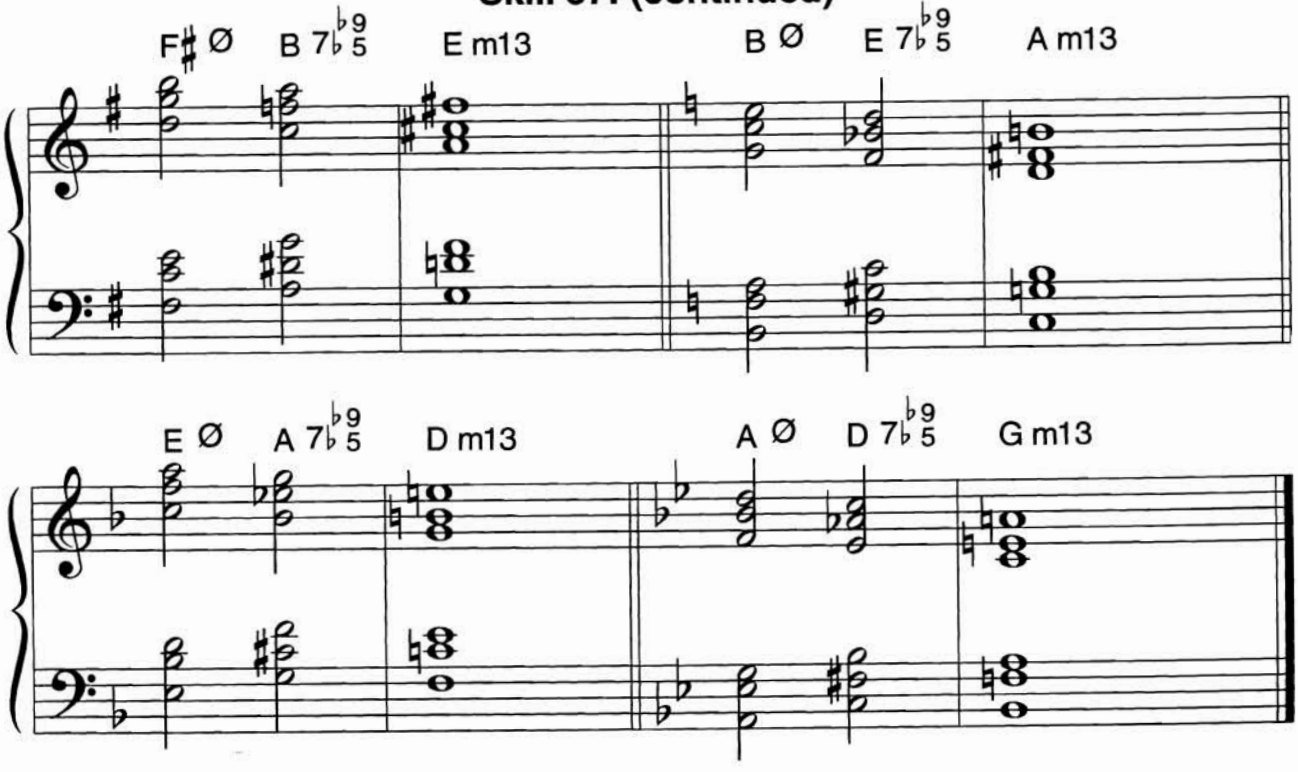


♩ = 120

Skill 57: Format 3

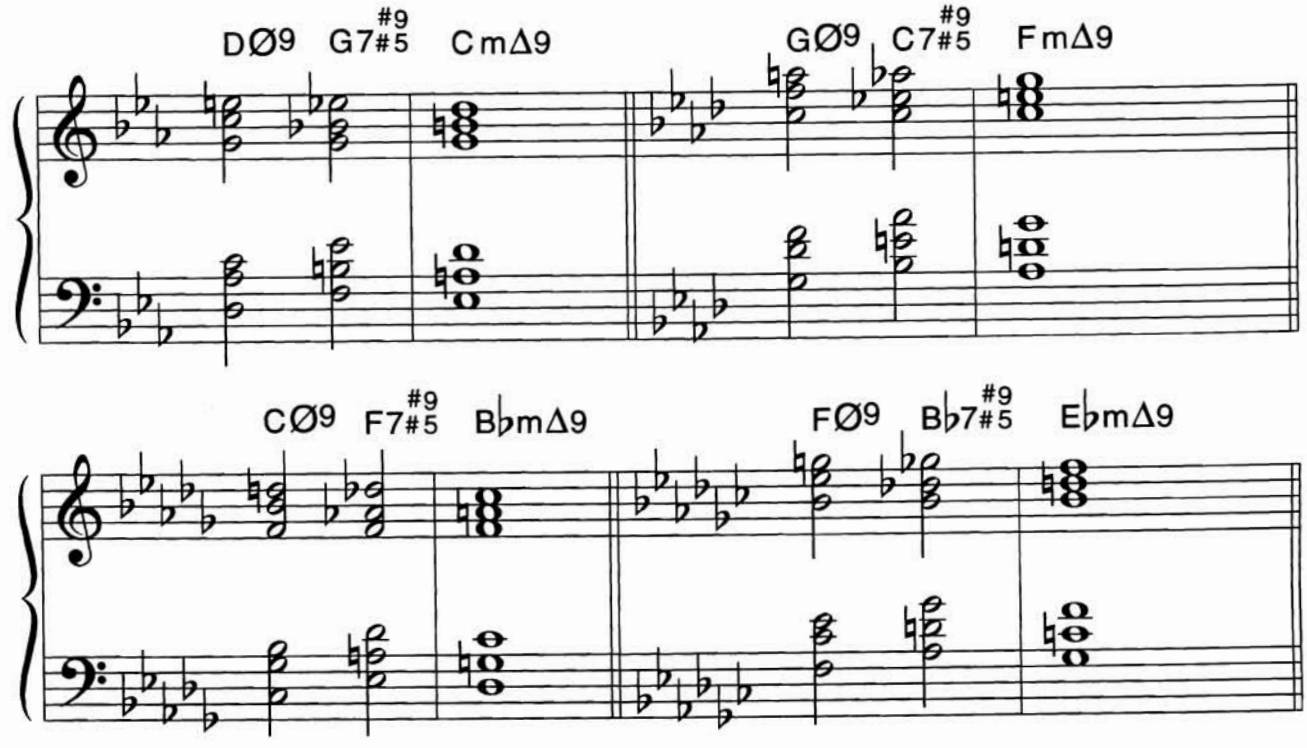


Skill 57: (continued)

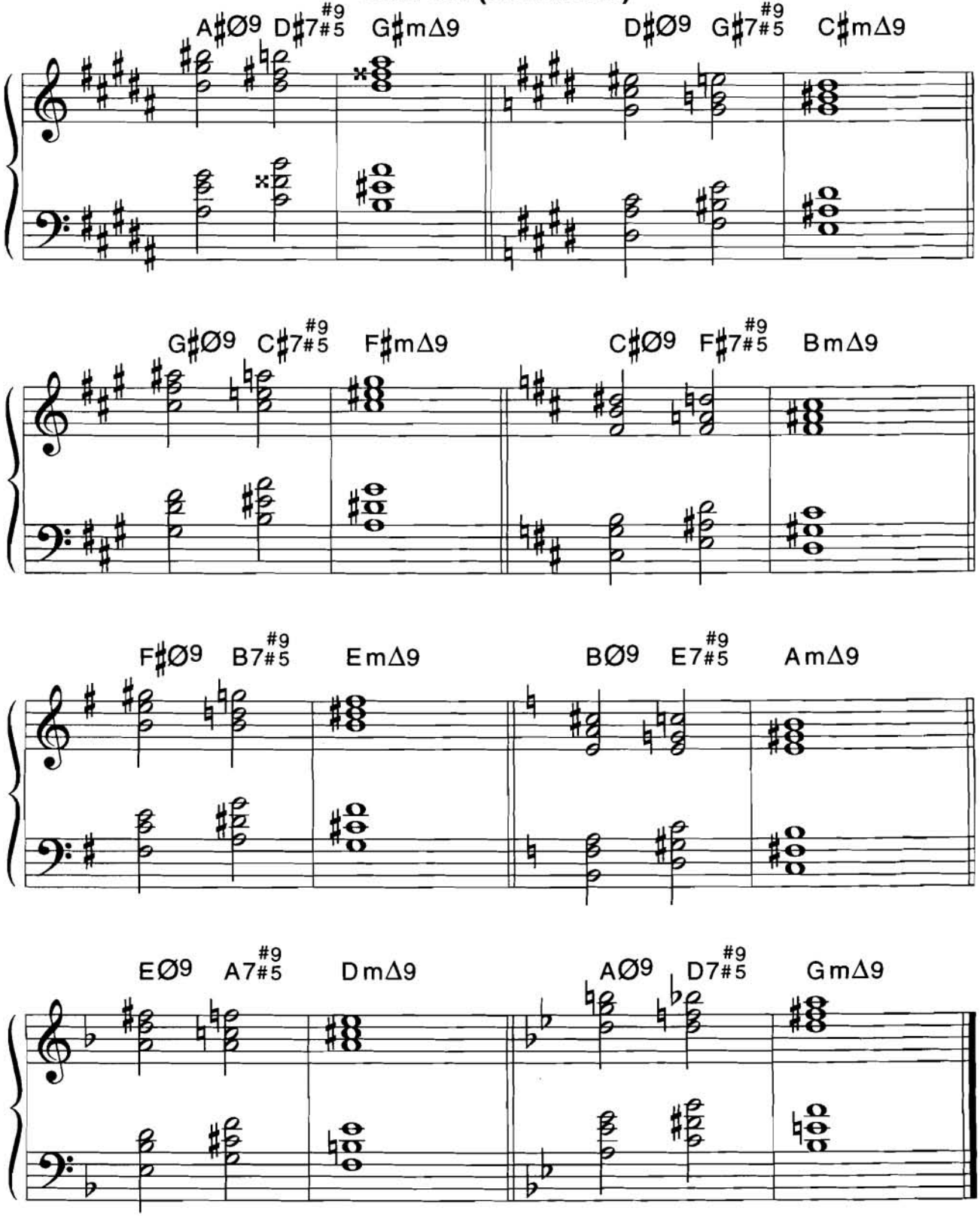


♩ = 120

Skill 58: Format 4



Skill 58: (continued)



Cycling Altered Dominants

These progressions involve polychordal structures in which the left hand plays a dominant structure and the right hand plays some kind of triadic structure to create extensions and/or alterations of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the first chord in either format. For example, in Skill 59, the following traits may be observed:

a) The first left-hand voicing is a simple 1-7 shell of the dominant chord. The 2nd chord is a simple 1-3 shell. These two alternate throughout.

b) The first chord in the right hand is the major triad located a major 6th above the root of the dominant chord. It is in 2nd inversion.

c) The right hand moves chromatically downward in parallel motion.

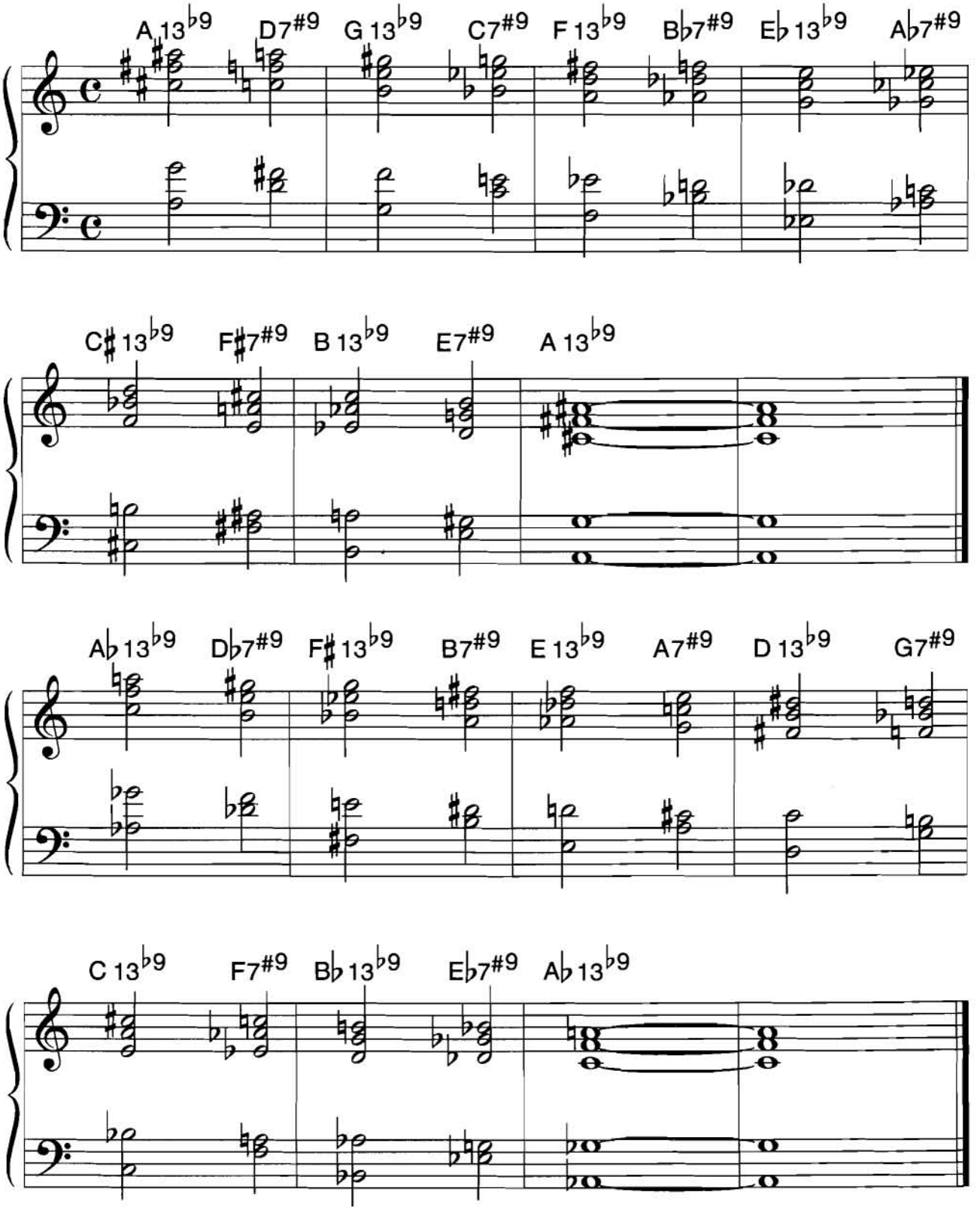
d) The top voice of the left hand moves chromatically downward in parallel motion while the bottom voice plays the roots of the chords around the cycle of fifths.

2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord.

3) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

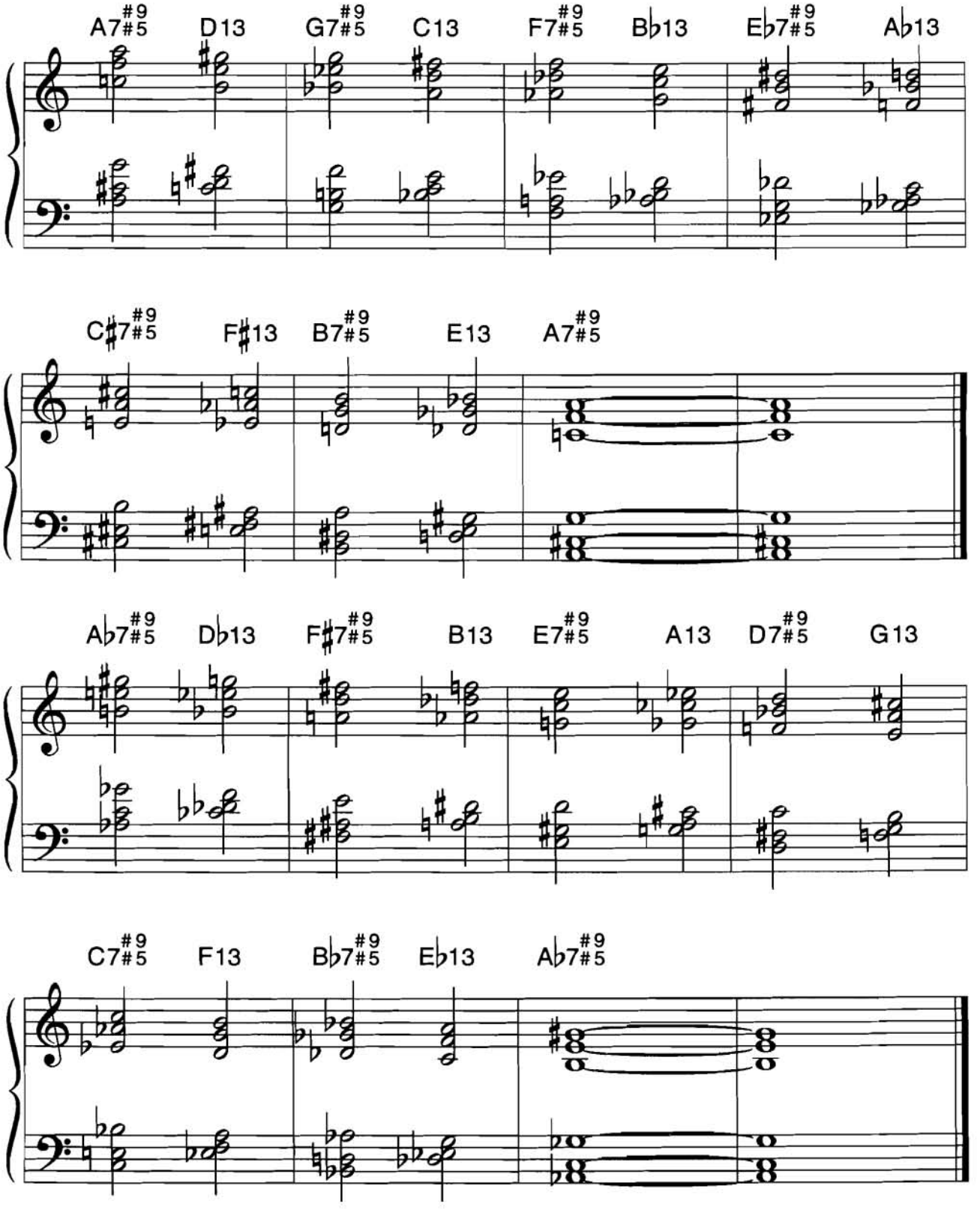
♩ = 120

Skill 59: 13b9 to 7#9



♩ = 120

Skill 60: 7#5#9 to 13



Polychordal Blues Voicings

These blues progressions involve polychordal structures in which the left hand plays a conventional inversion and the right hand plays some kind of triadic structure to fill out a two-hand voicing of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the 1st chord in either format. For example, in Skill 61, the first left-hand voicing is built on the 7th of the I chord and is a 7-3-6 voicing. The right hand starts on the triad of the key in 1st inversion.

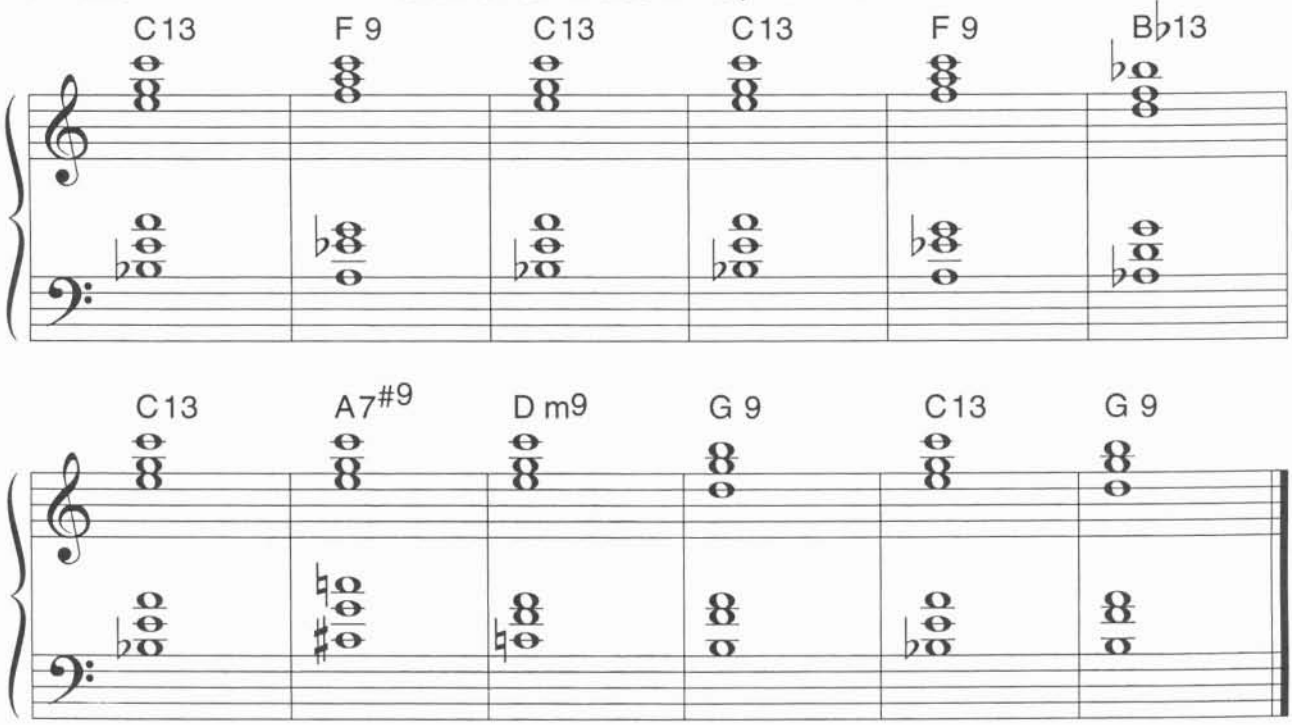
2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in going from bar 1 to bar 2 of Skill 61, the right hand keeps the top note as a common tone and moves the other two voices upward step-wise in the scale of the key; in the left hand, the bottom two voices move down a half step and the top voice moves down a whole step.

3) Notice that the triads used on top are generally the basic triads of the chords. The exceptions are the VI and II chords which use triads that create extensions and/or alterations.

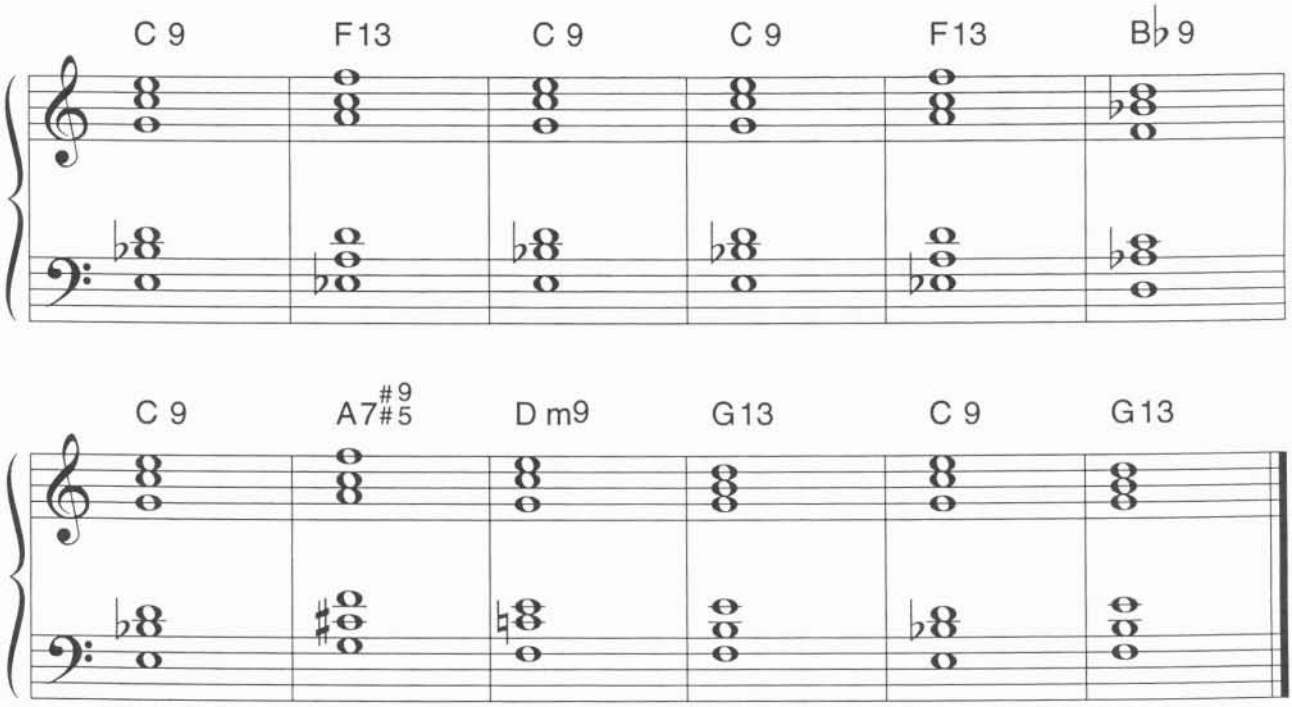
4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 132

Skill 61a: Blues in C, Format 1

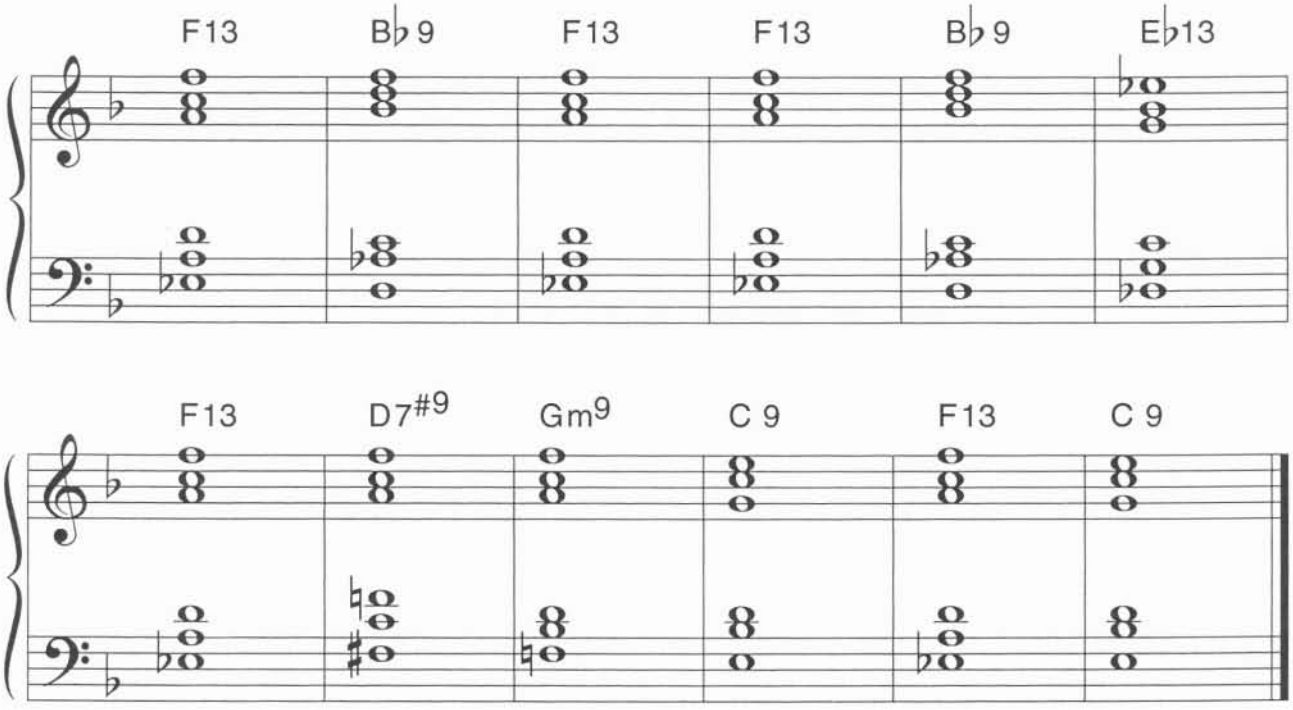


Skill 61b: Blues in C, Format 2

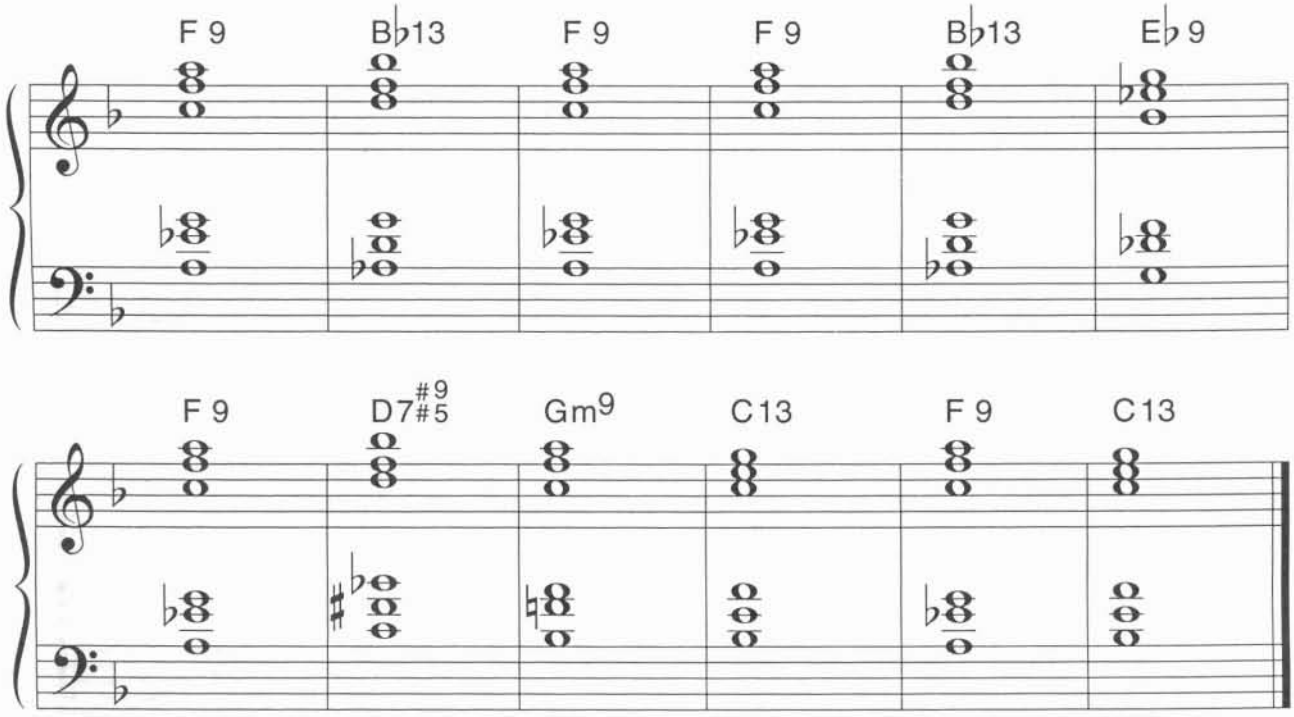


♩ = 132

Skill 62a: Blues in F, Format 1

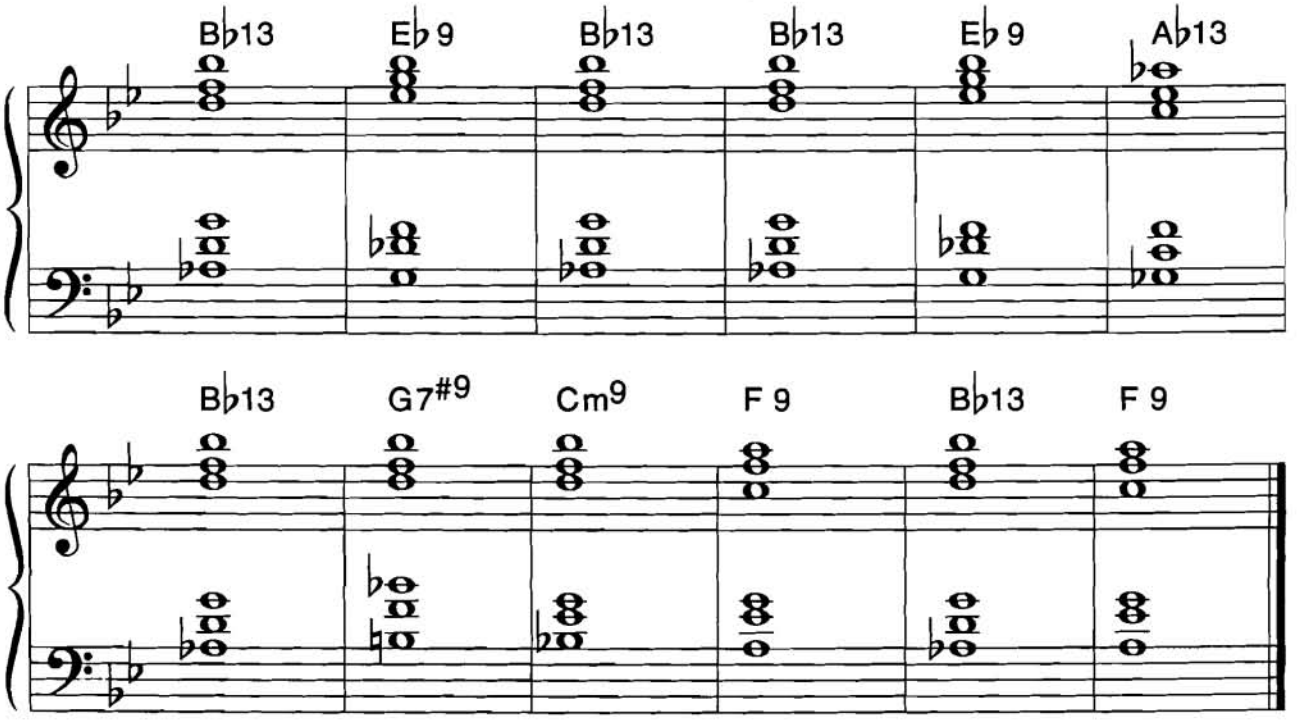


Skill 62b: Blues in F, Format 2

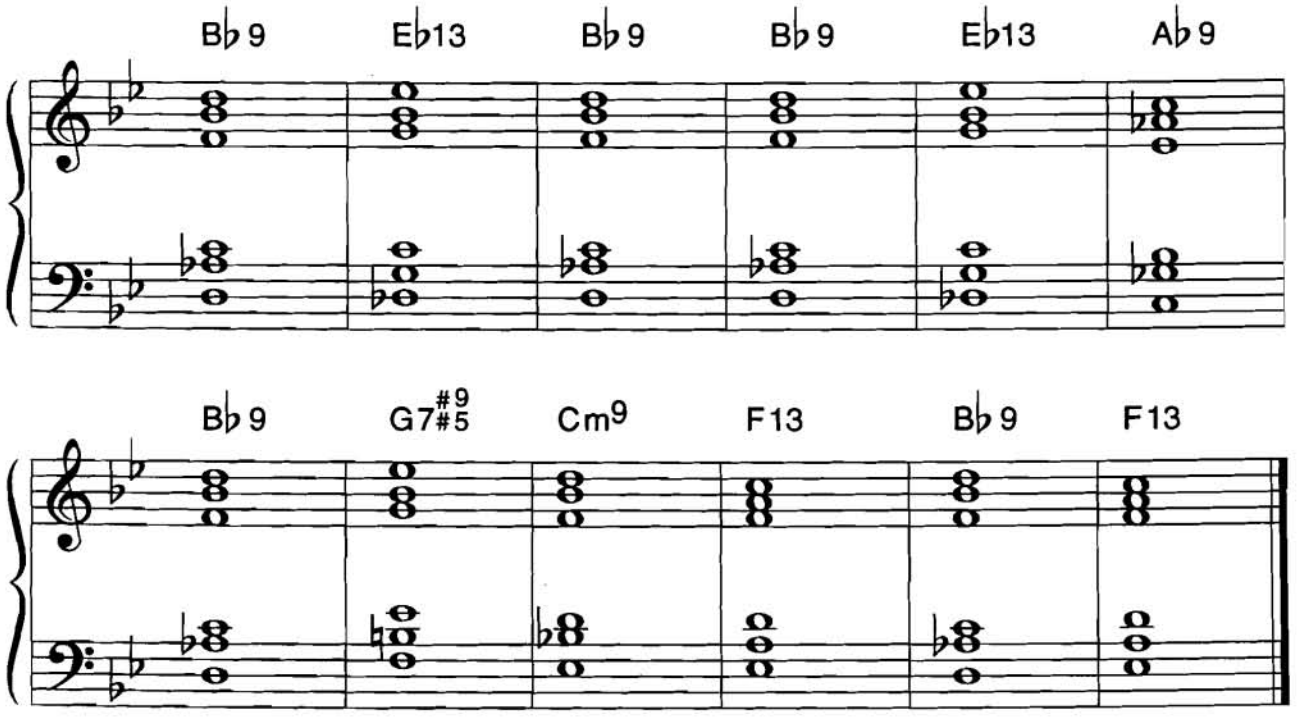


♩ = 132

Skill 63a: Blues in Bb, Format 1

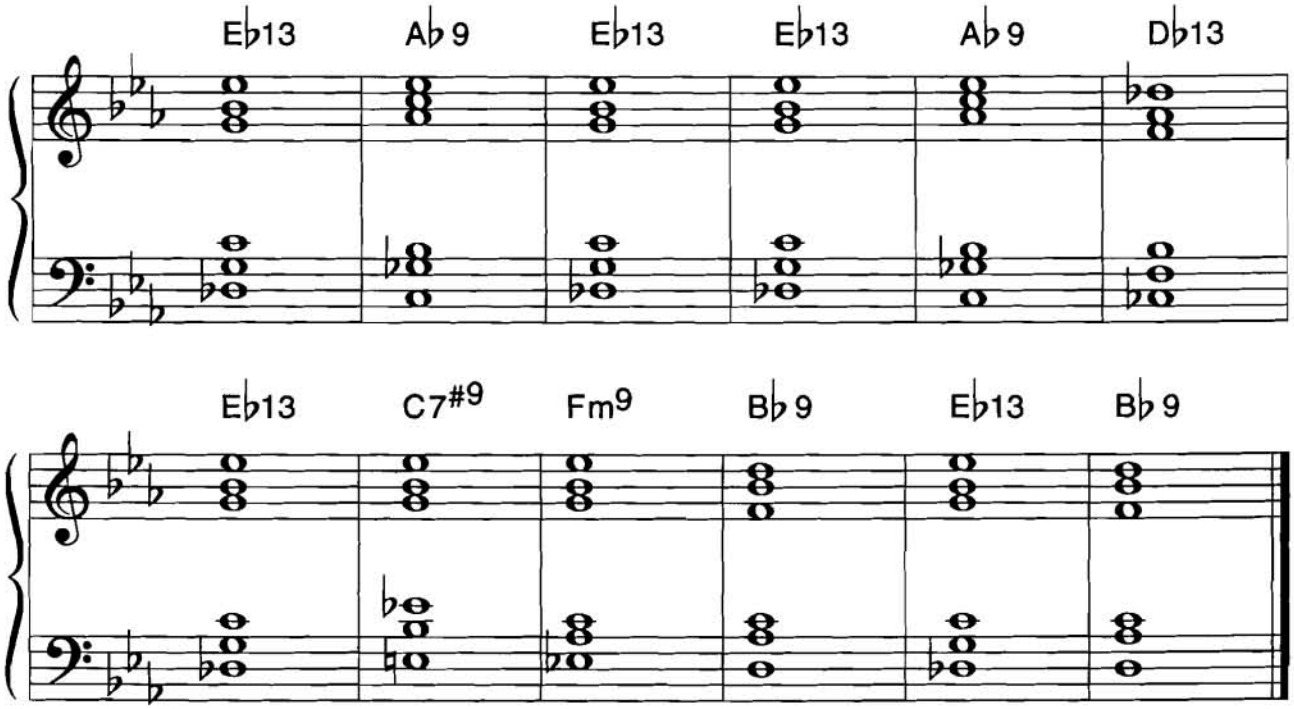


Skill 63b: Blues in Bb, Format 2

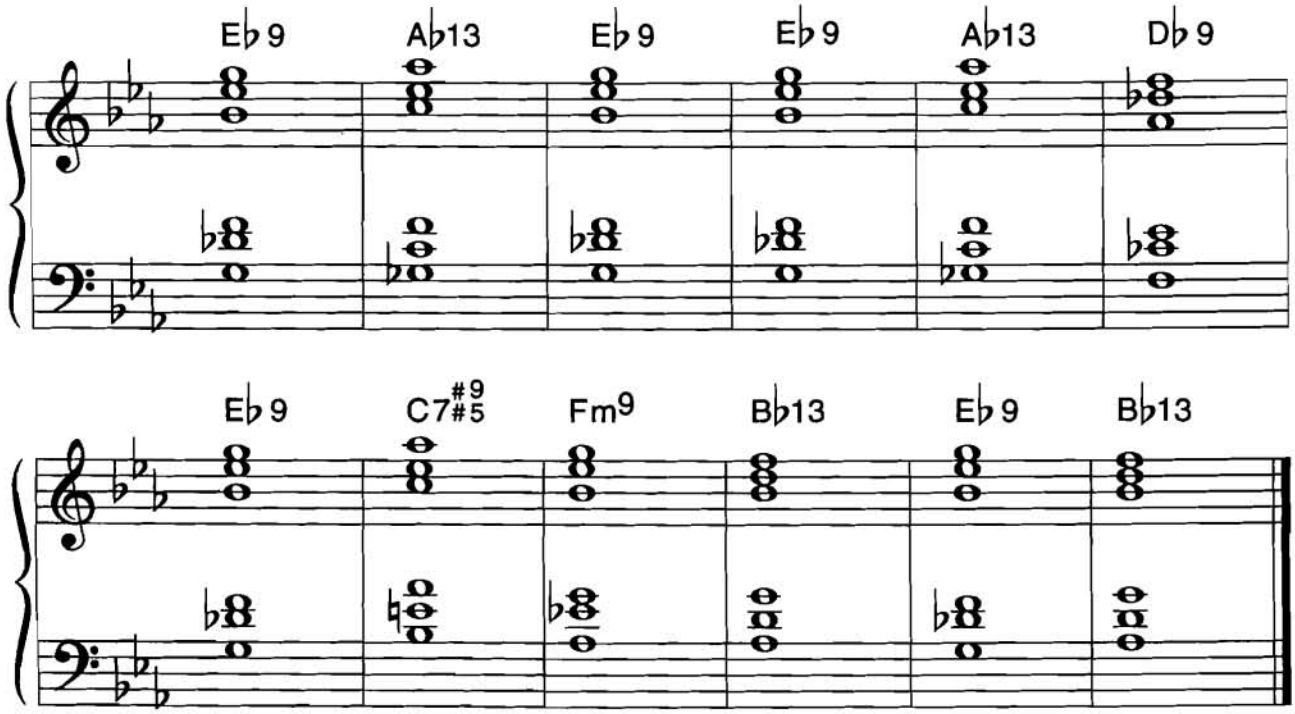


♩ = 132

Skill 64a: Blues in Eb, Format 1

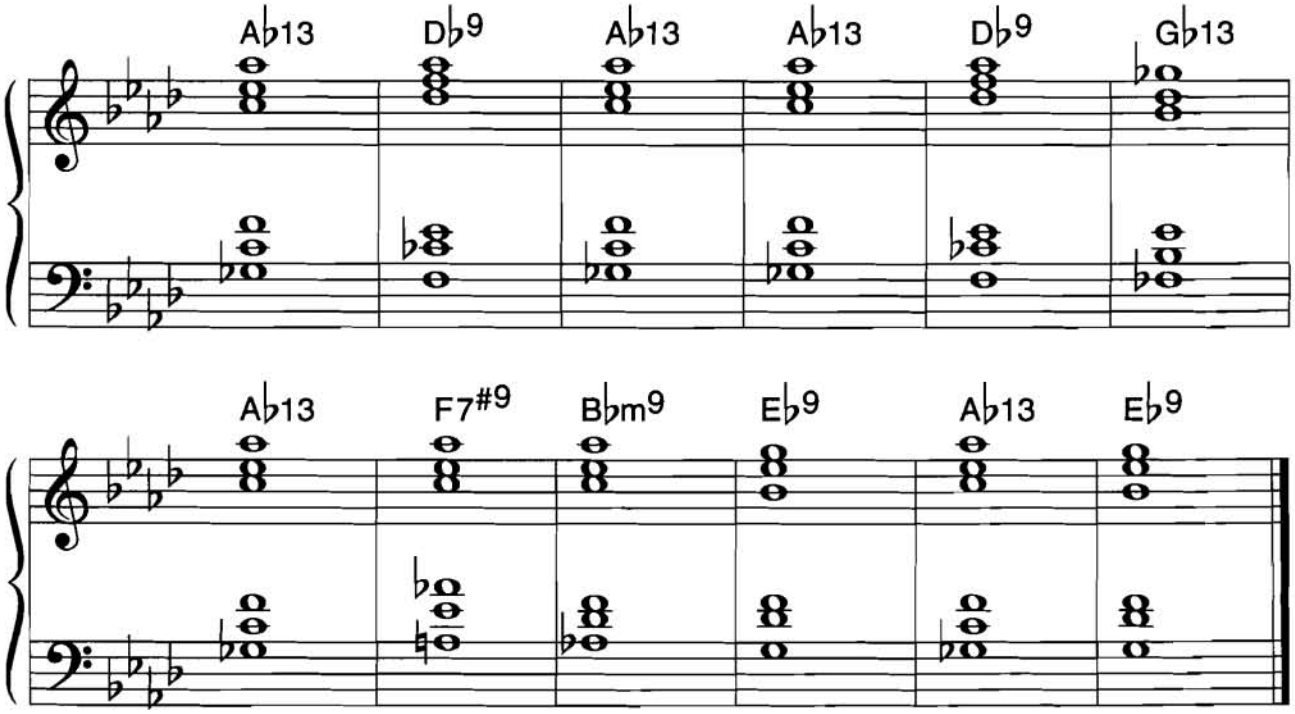


Skill 64b: Blues in Eb, Format 2

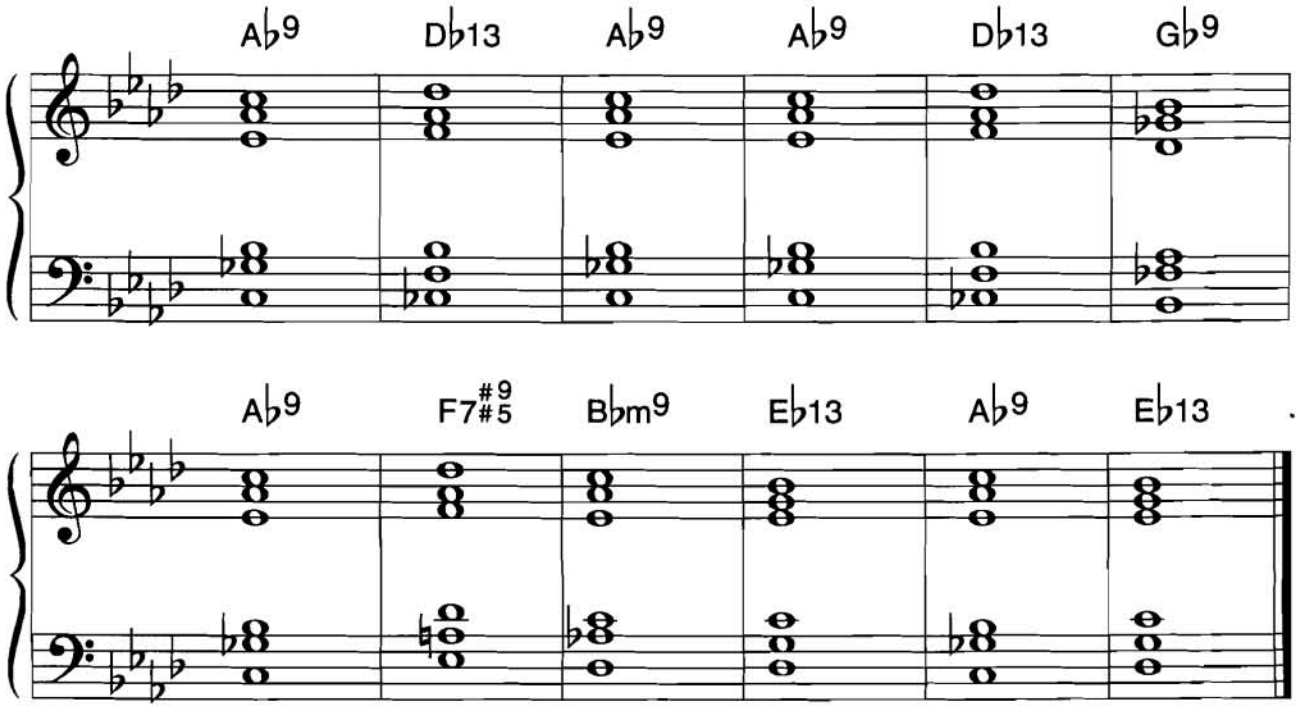


♩ = 132

Skill 65a: Blues in Ab, Format 1

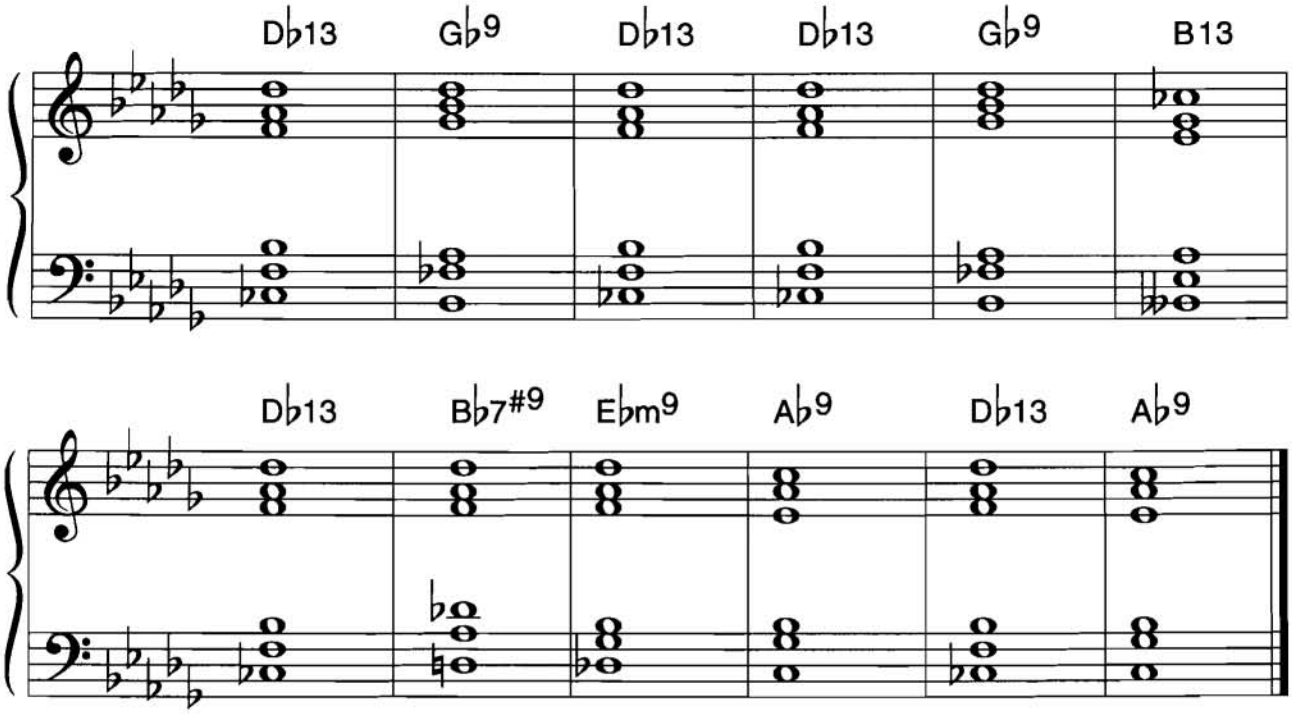


Skill 65b: Blues in Ab, Format 2

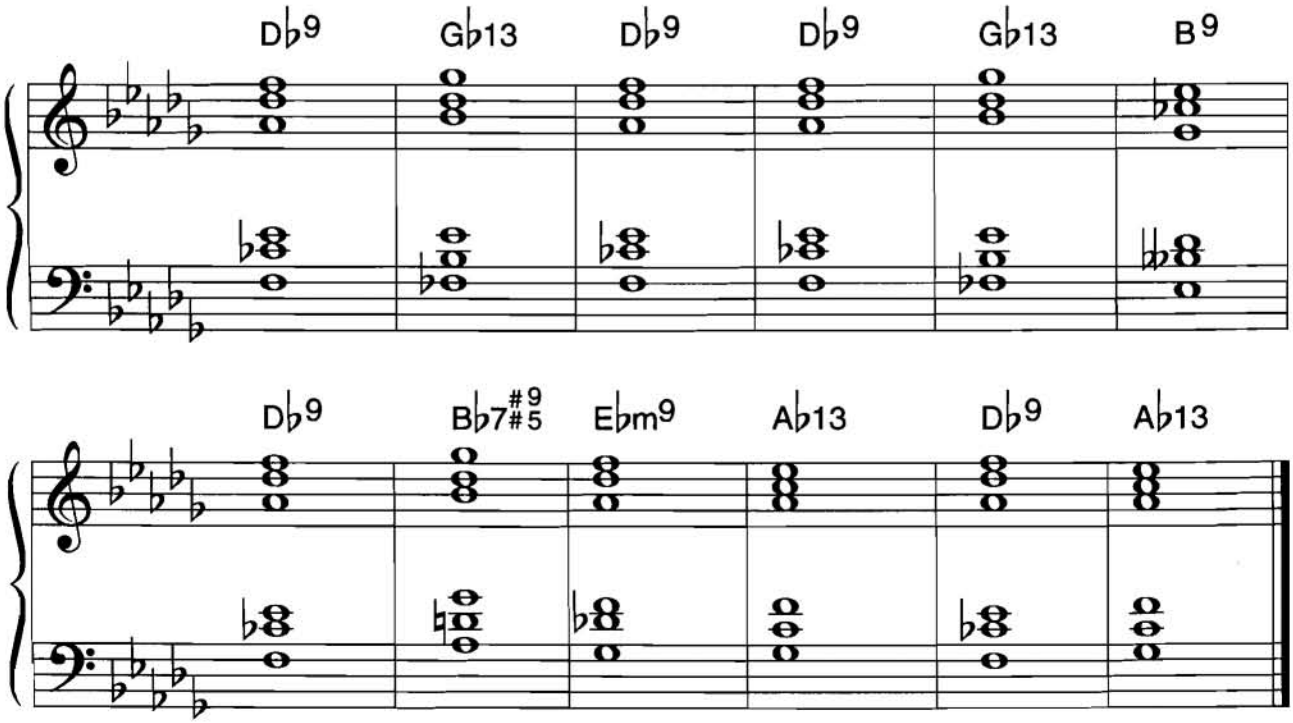


♩ = 132

Skill 66a: Blues in Db, Format 1

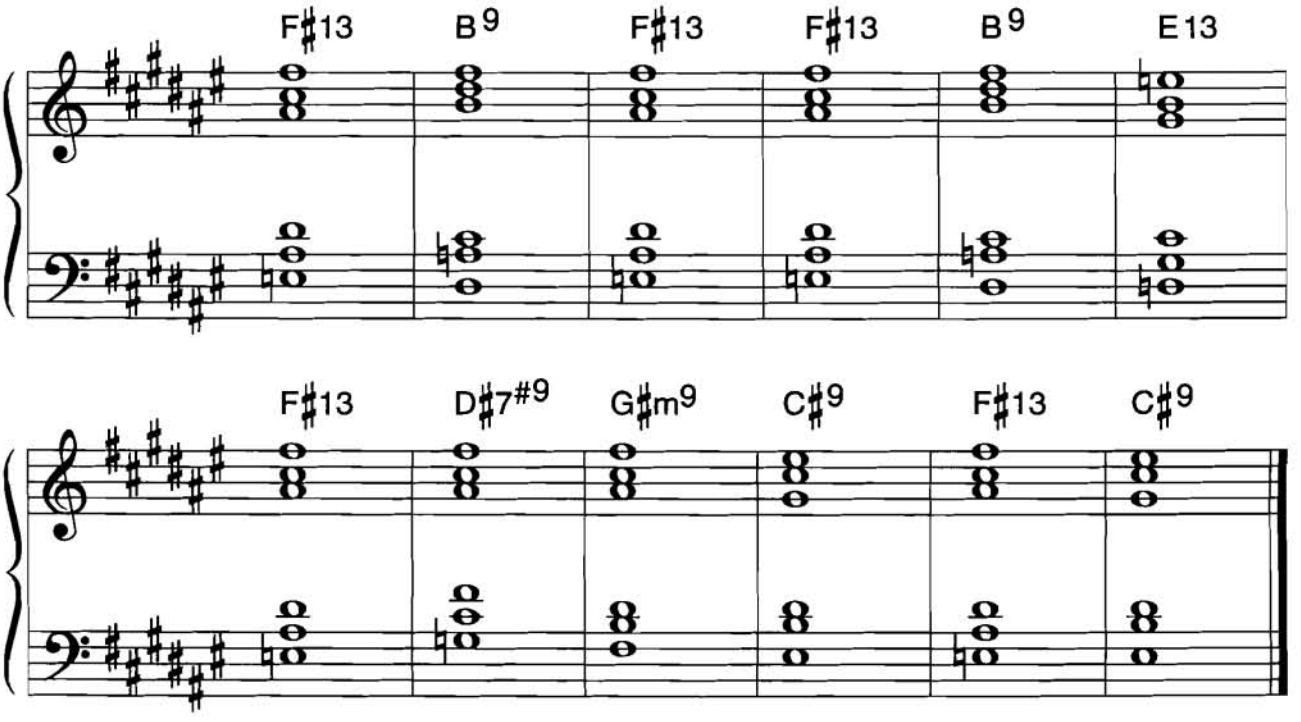


Skill 66b: Blues in Db, Format 2

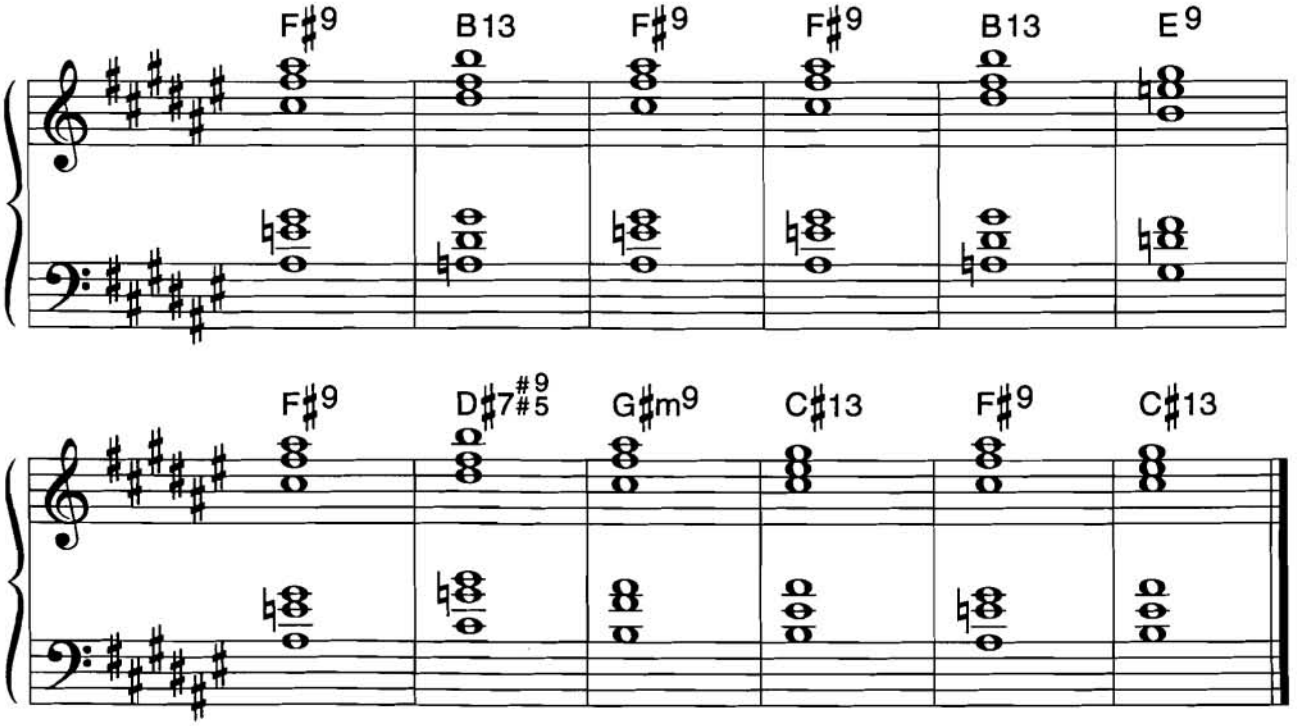


♩ = 132

Skill 67a: Blues in F#, Format 1

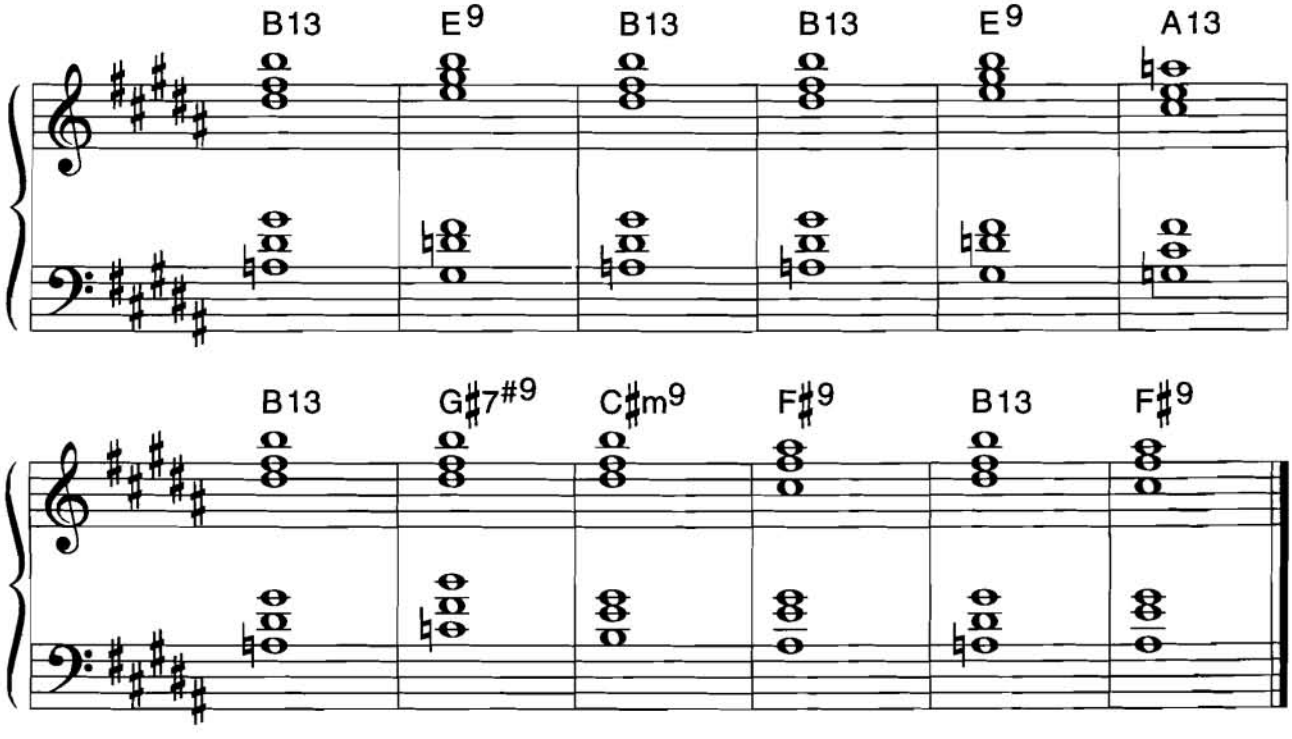


Skill 67b: Blues in F#, Format 2

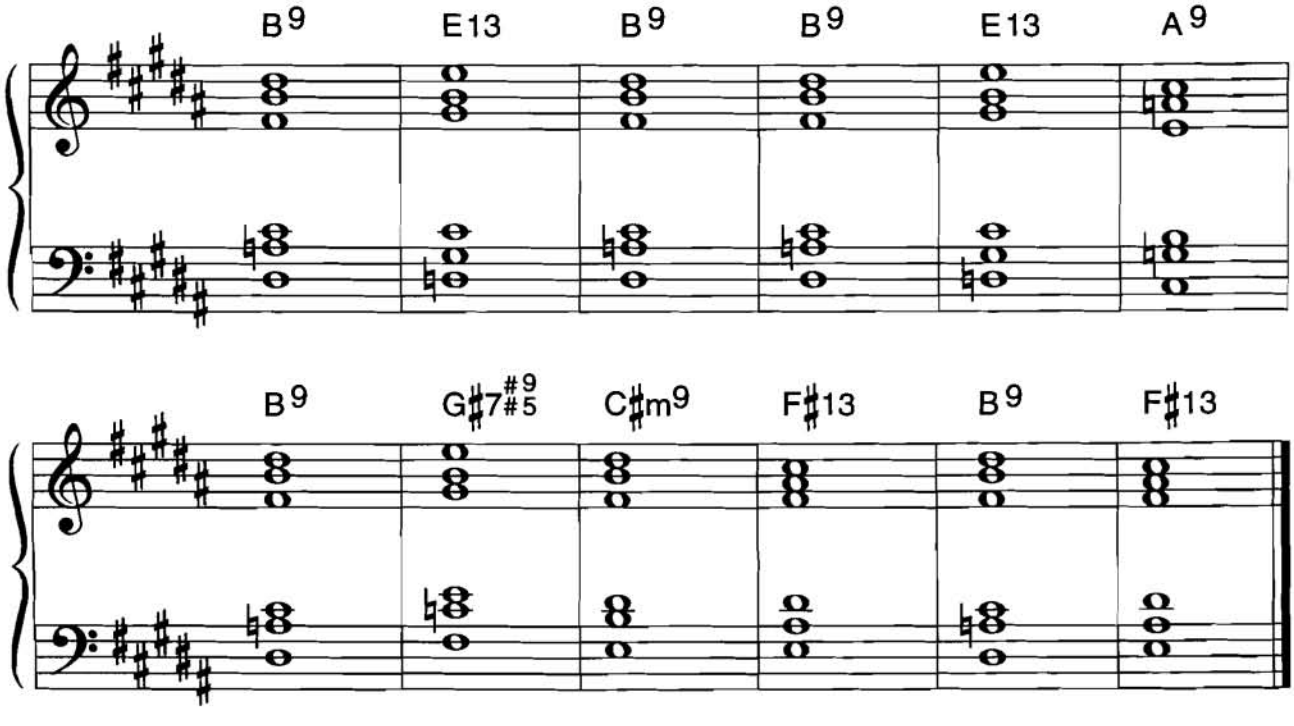


♩ = 132

Skill 68a: Blues in B, Format 1

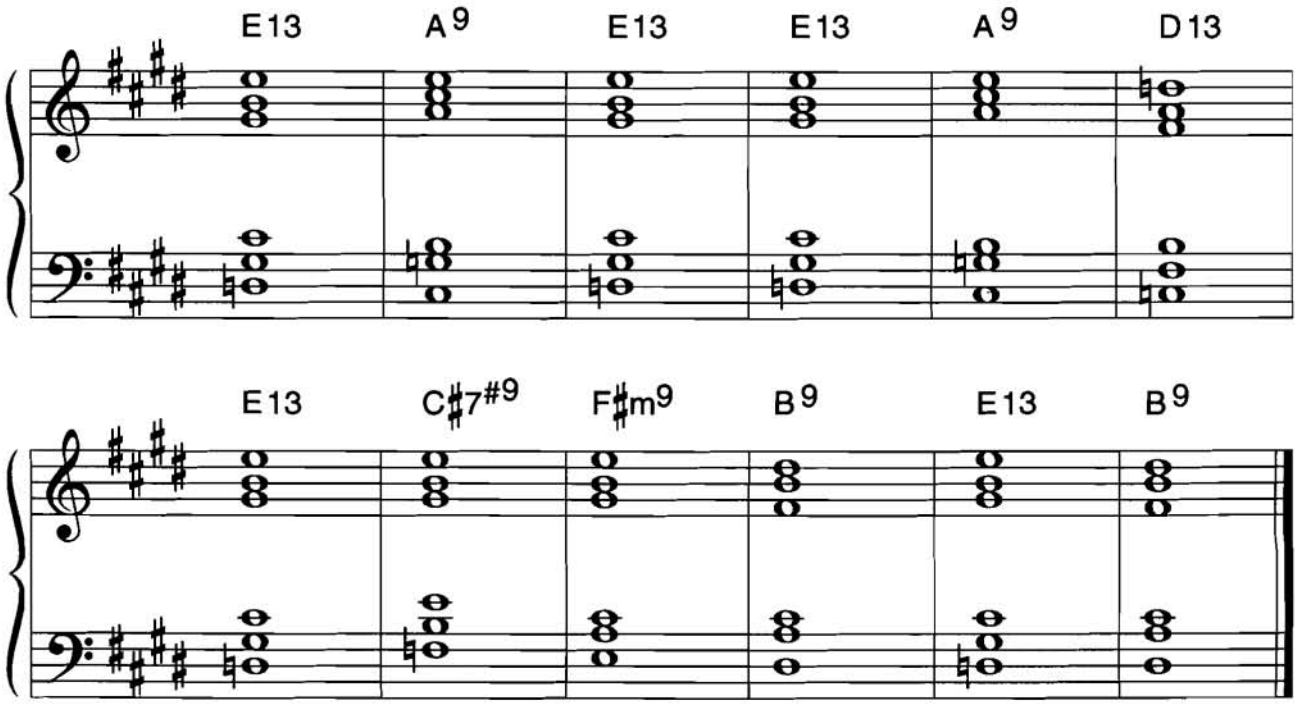


Skill 68b: Blues in B, Format 2

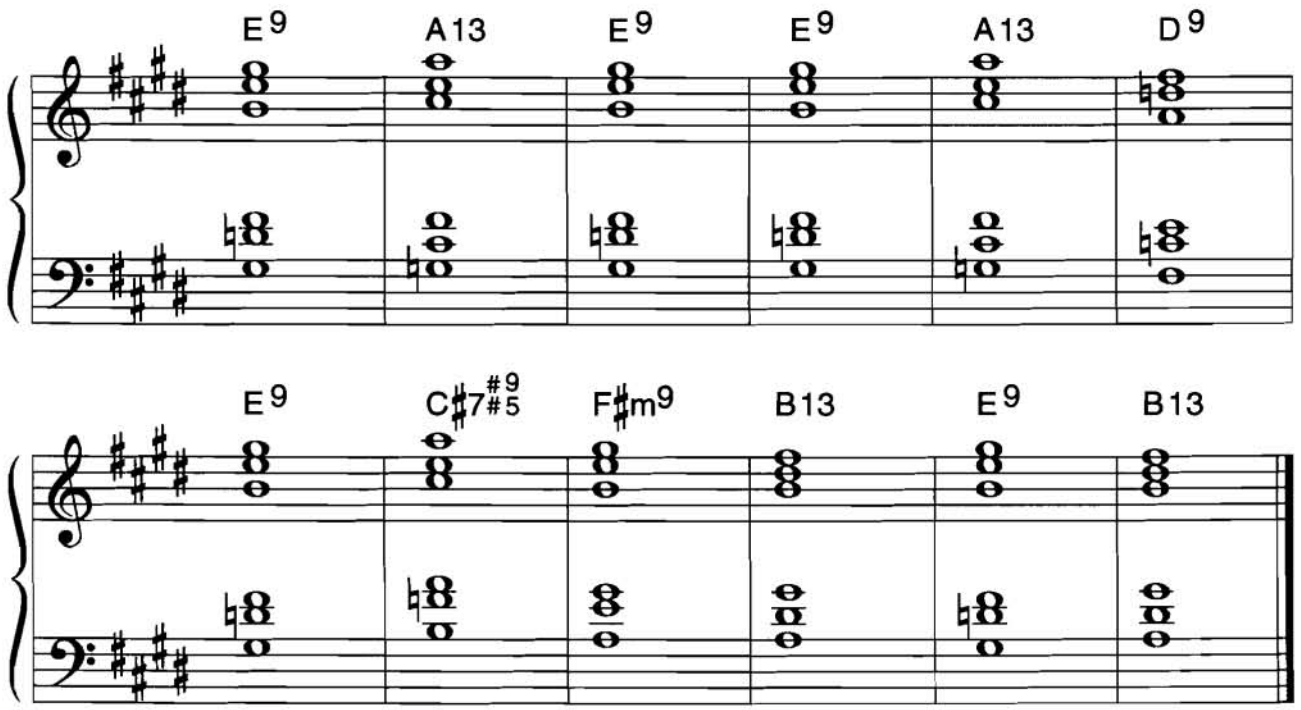


♩ = 132

Skill 69a: Blues in E, Format 1

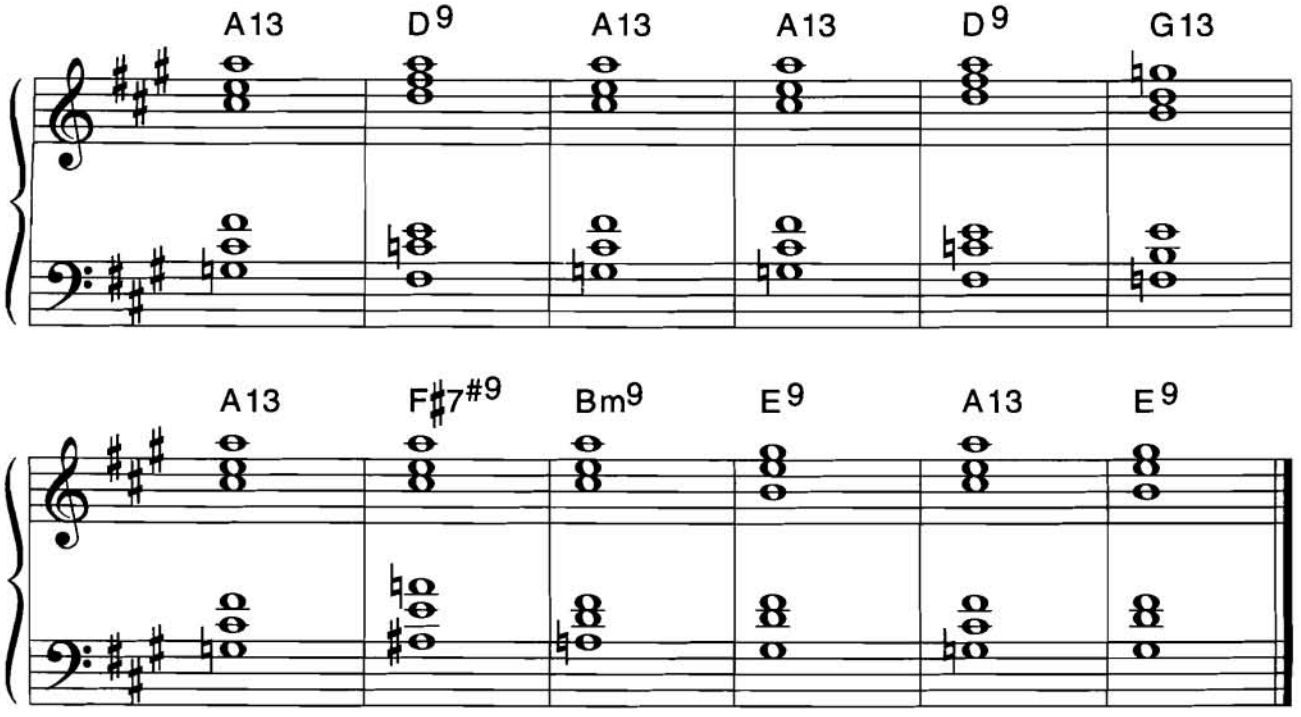


Skill 69b: Blues in E, Format 2

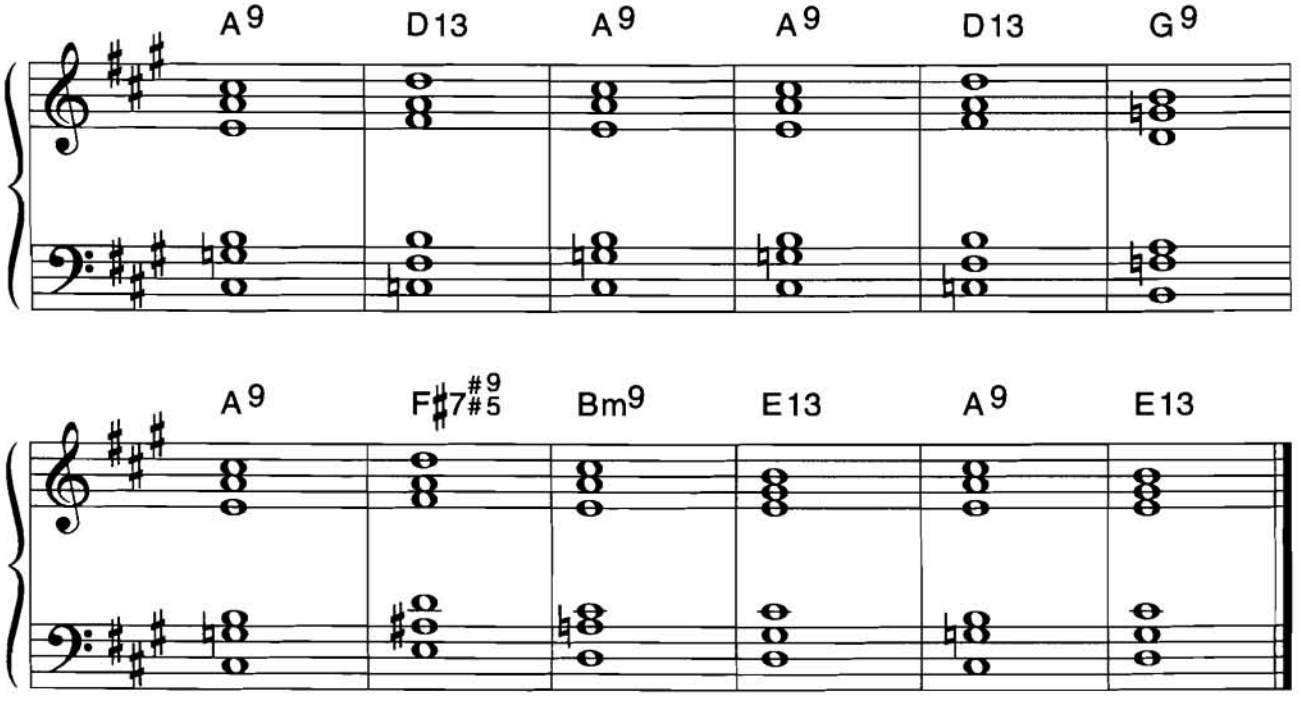


♩ = 132

Skill 70a: Blues in A, Format 1

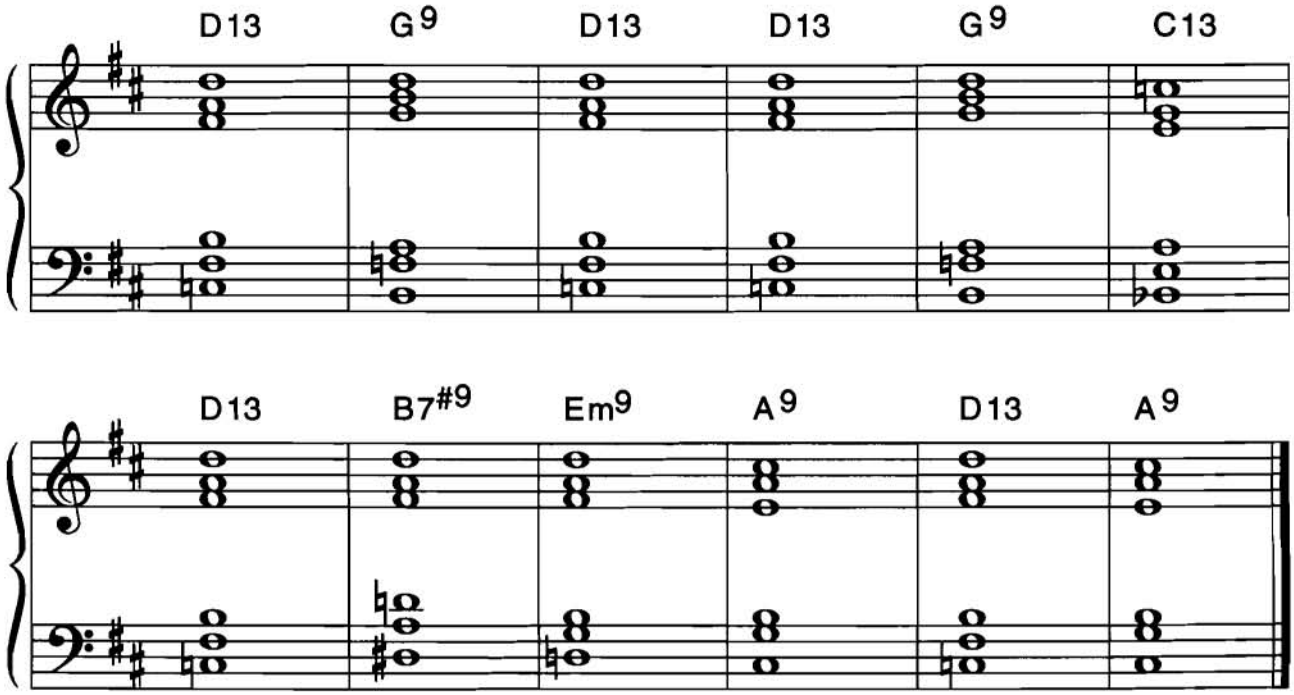


Skill 70b: Blues in A, Format 2

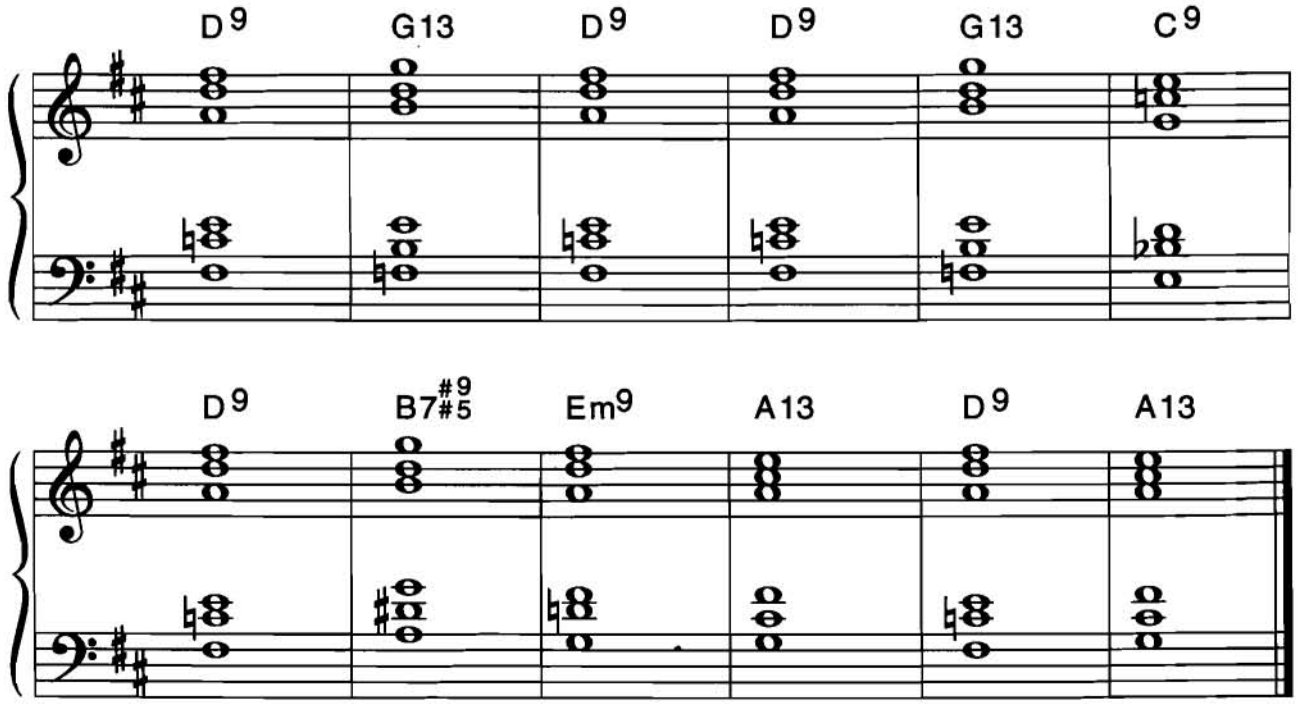


♩ = 132

Skill 71a: Blues in D, Format 1

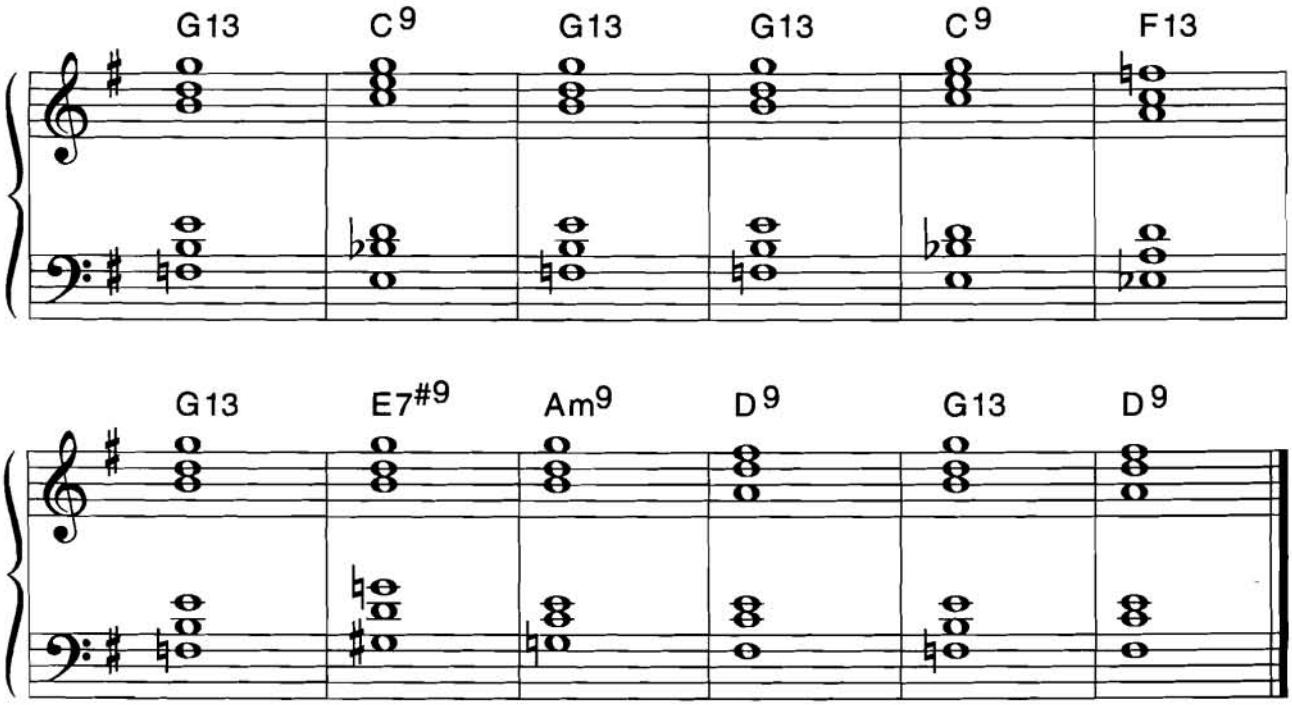


Skill 71b: Blues in D, Format 2

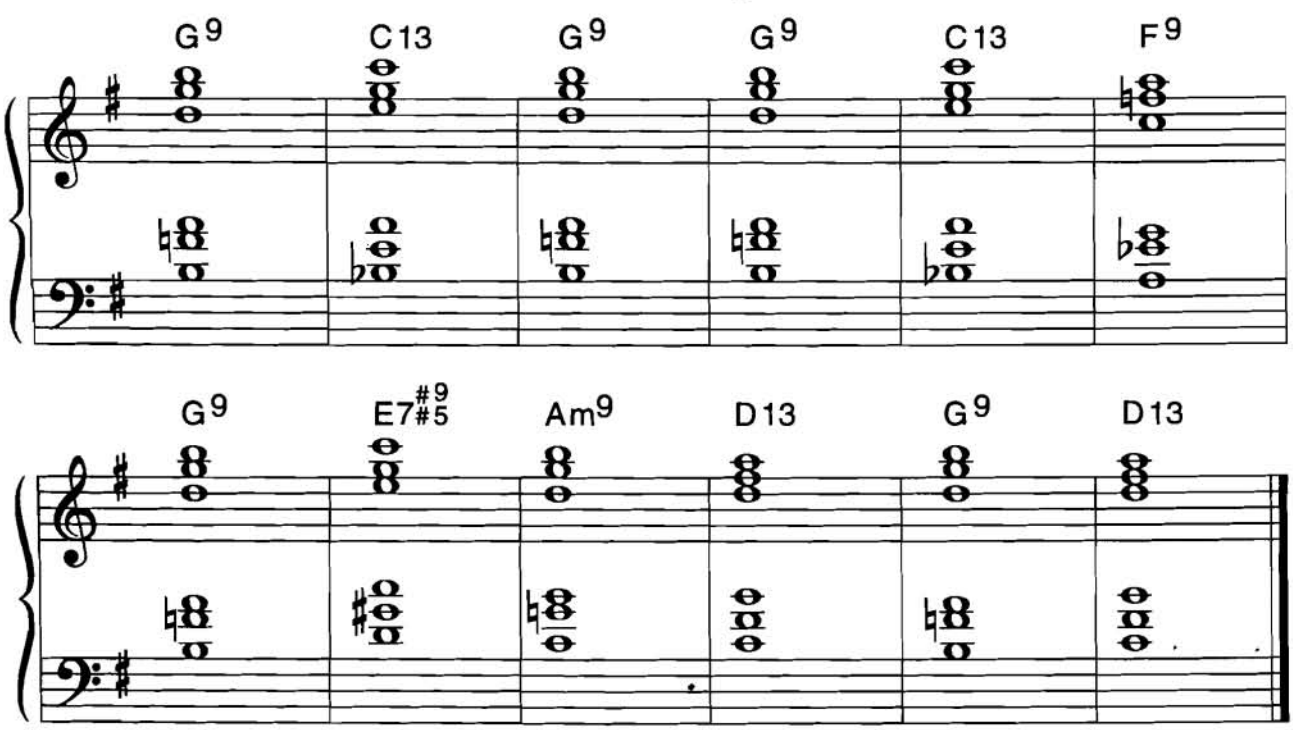


♩ = 132

Skill 72a: Blues in G, Format 1



Skill 72b: Blues in G, Format 2



Fourthy Blues Voicings

These blues progressions involve fourthy structures in which the left hand plays a conventional inversion and the right hand plays a structure of two perfect fourths to fill out a two-hand voicing of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the 1st chord in either format. For example, in Skill 73, the first left-hand voicing is built on the 7th of the I chord and is a 7-3-6 voicing. The right hand plays a 2-5-8 voicing. Another way to think of this would be to build perfect fourths down from the key center.

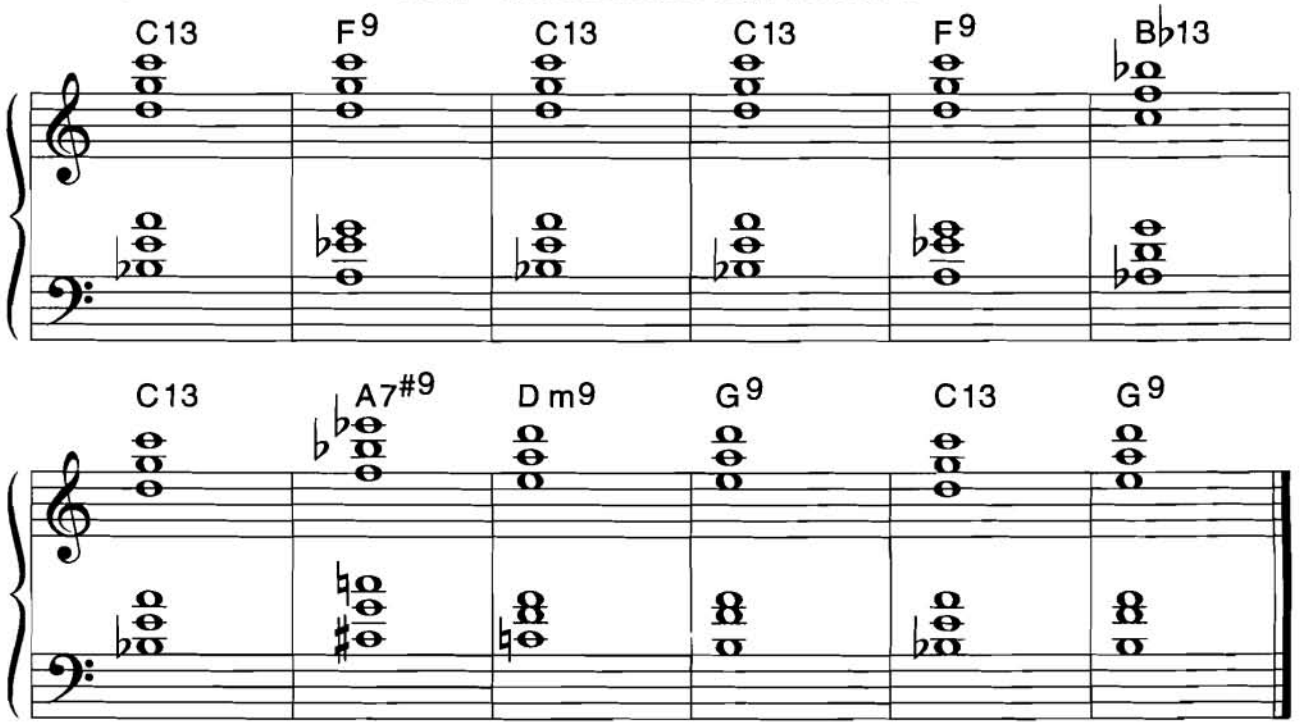
2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in going from bar 1 to bar 2 of Skill 73, the right hand keeps all three notes as common tones; in the left hand, the bottom two voices move down a half step and the top voice moves down a whole step. Also, observe that in bar 7, all voices move in parallel motion up a minor 3rd to bar 8.

3) Notice that the fourths used on top are generally unaltered chord tones. The exception is the VI chord in bar 8 which uses tones that create extensions and/or alterations.

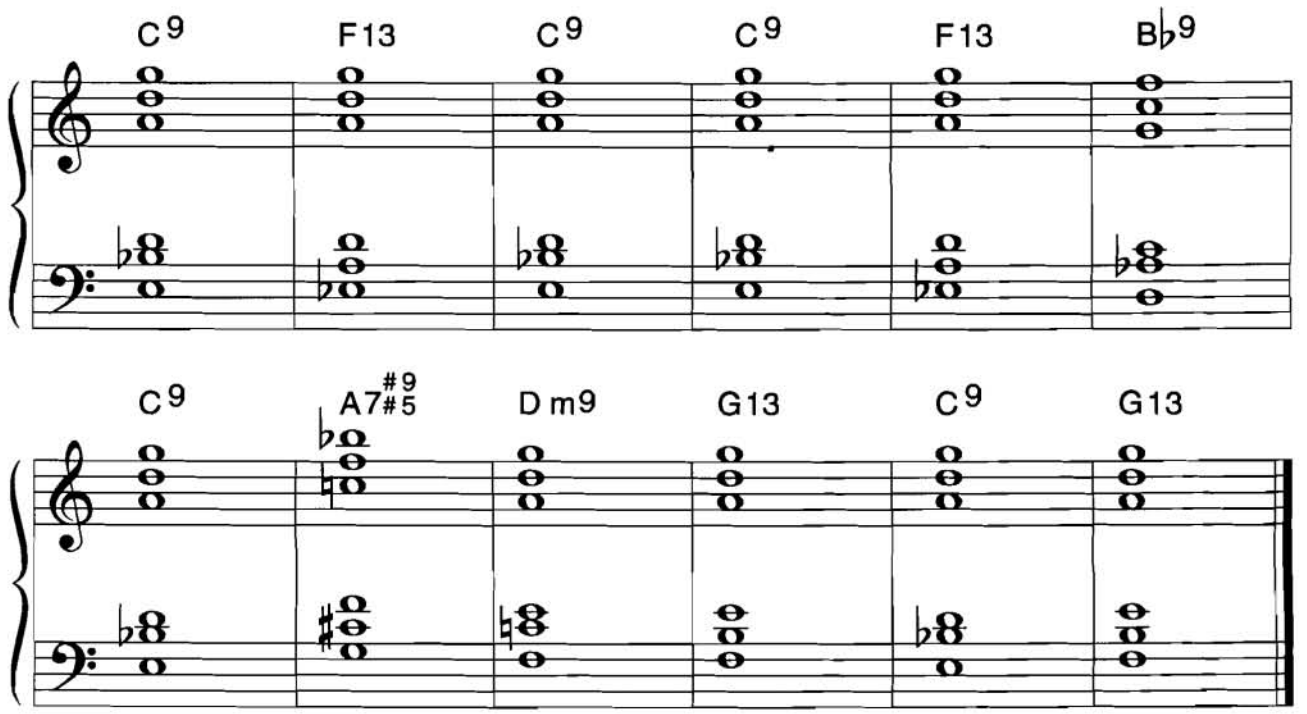
4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 132

Skill 73a: Blues in C, Format 1

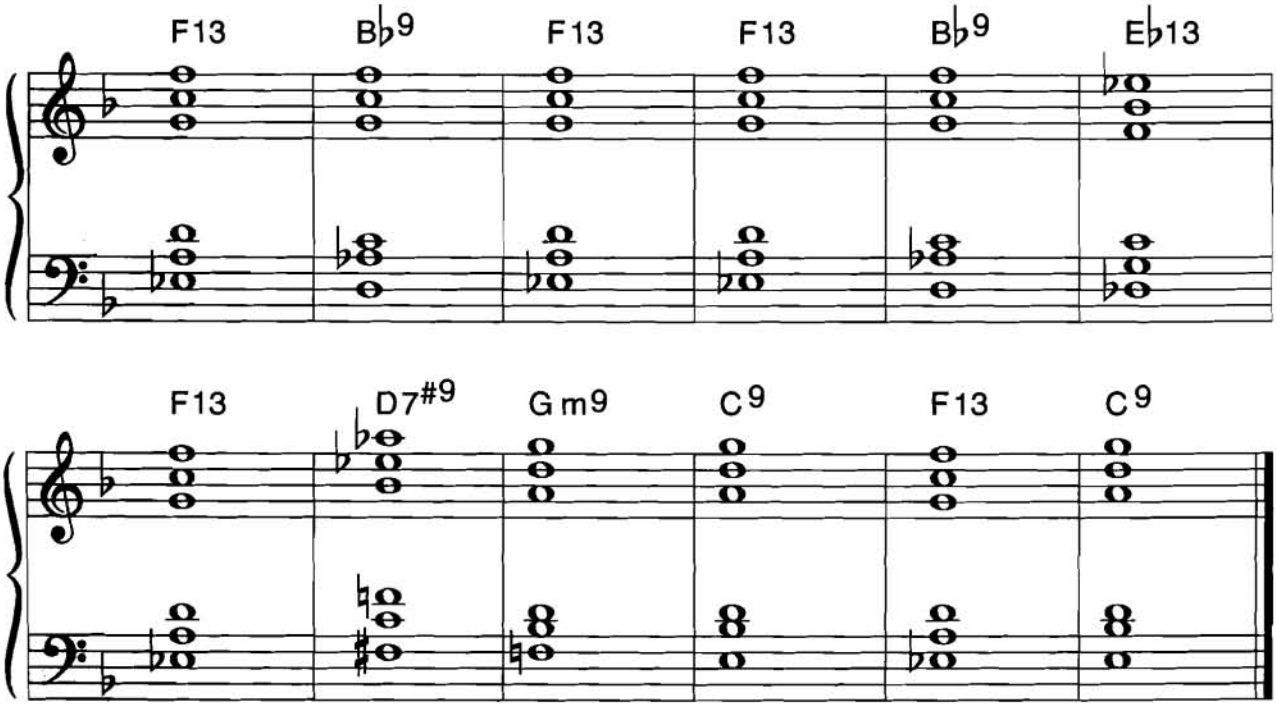


Skill 73b: Blues in C, Format 2

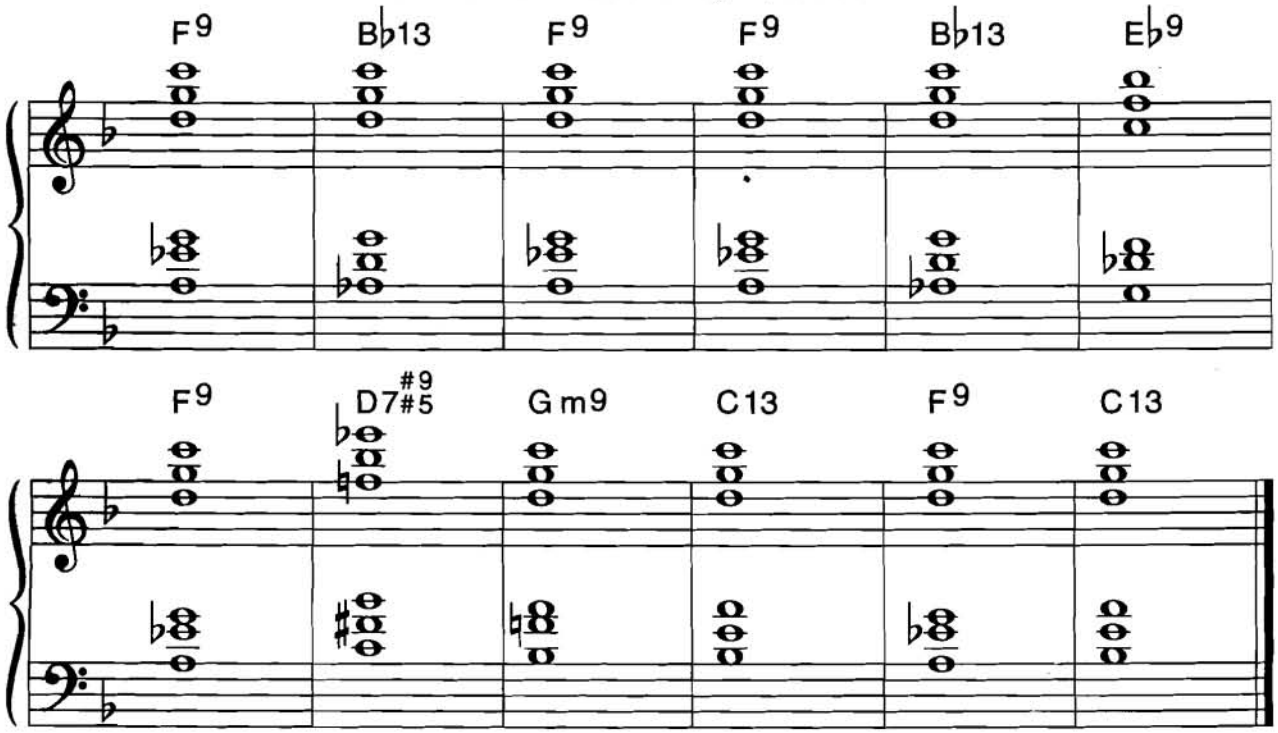


♩ = 132

Skill 74a: Blues in F, Format 1

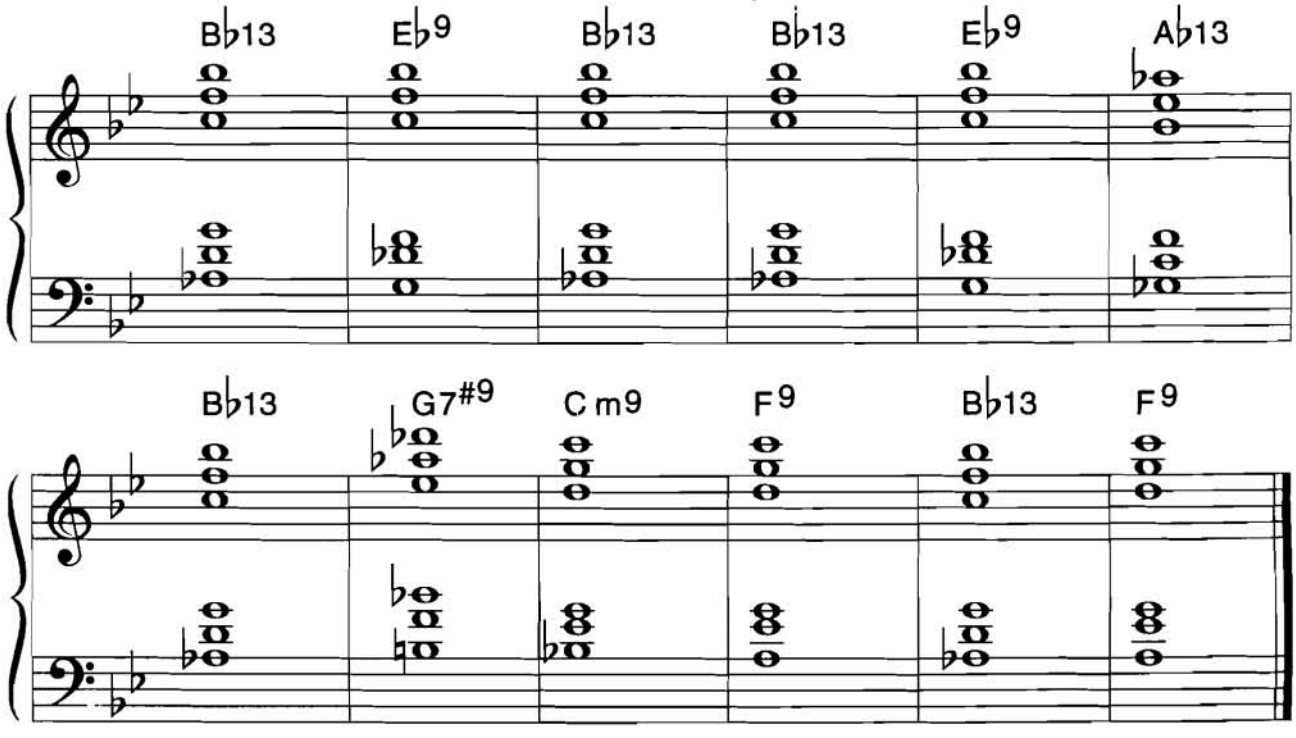


Skill 74b: Blues in F, Format 2

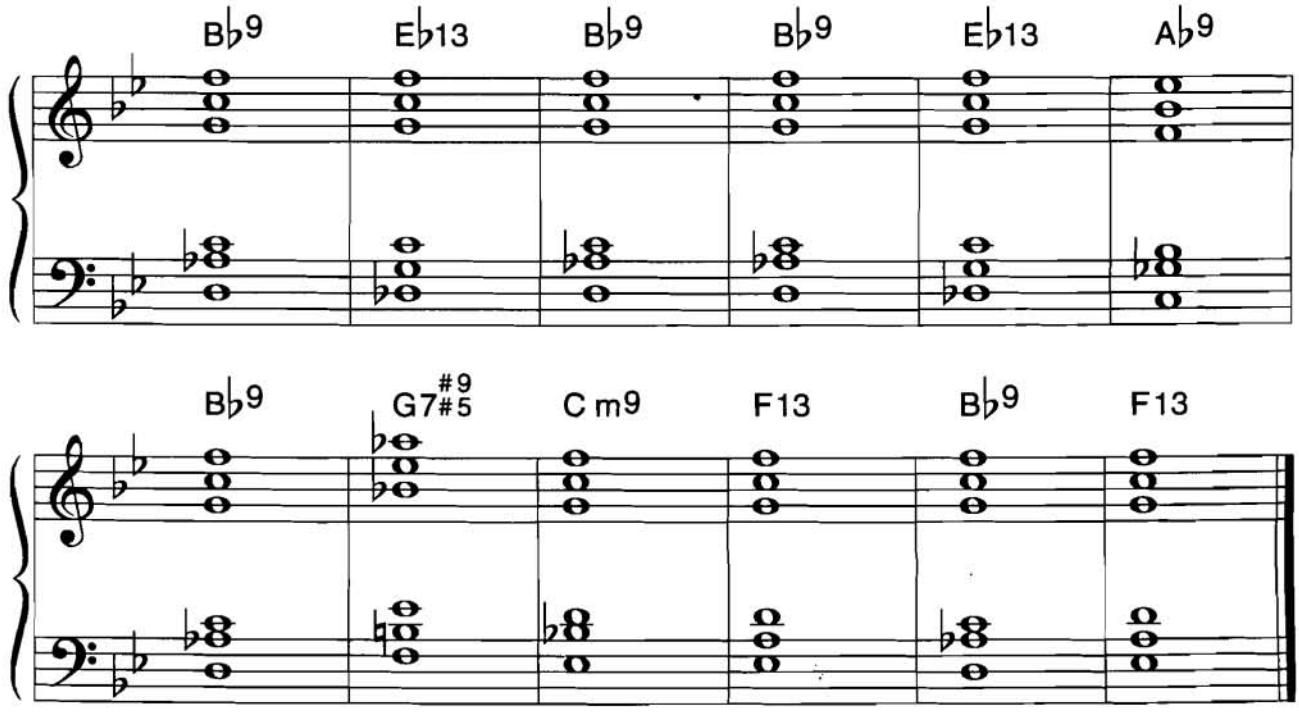


♩ = 132

Skill 75a: Blues in Bb, Format 1

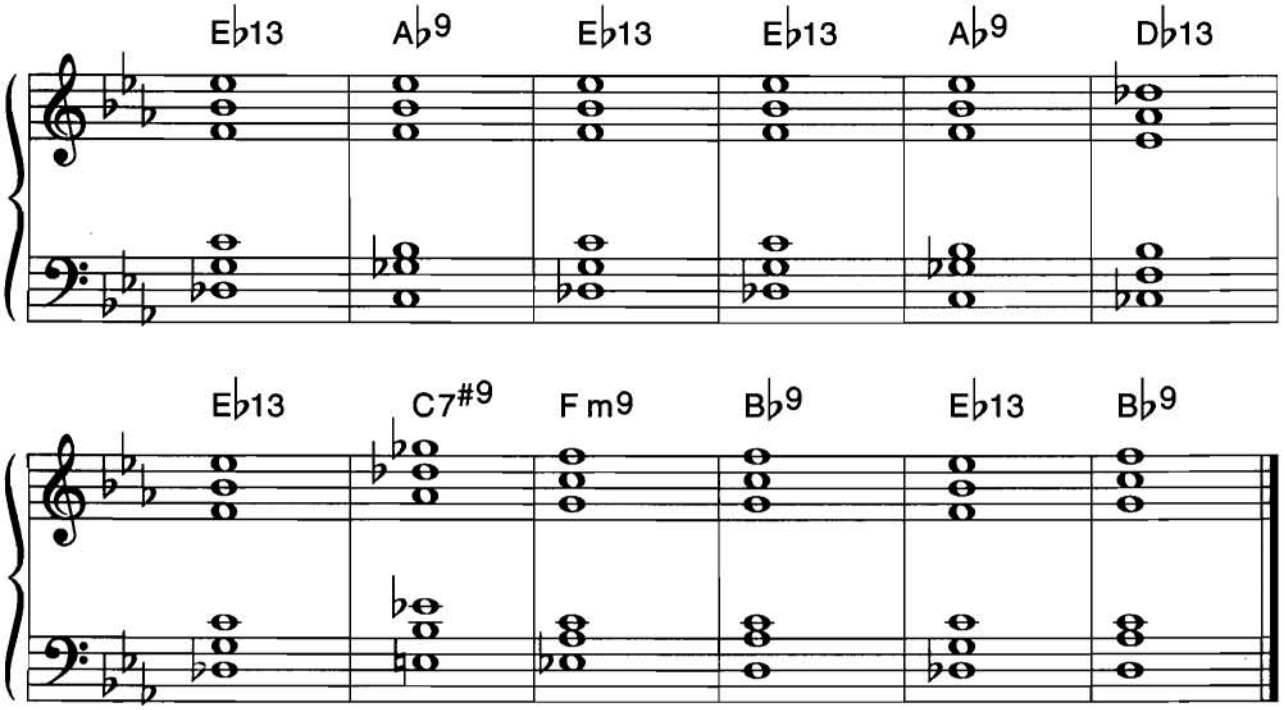


Skill 75b: Blues in Bb, Format 2

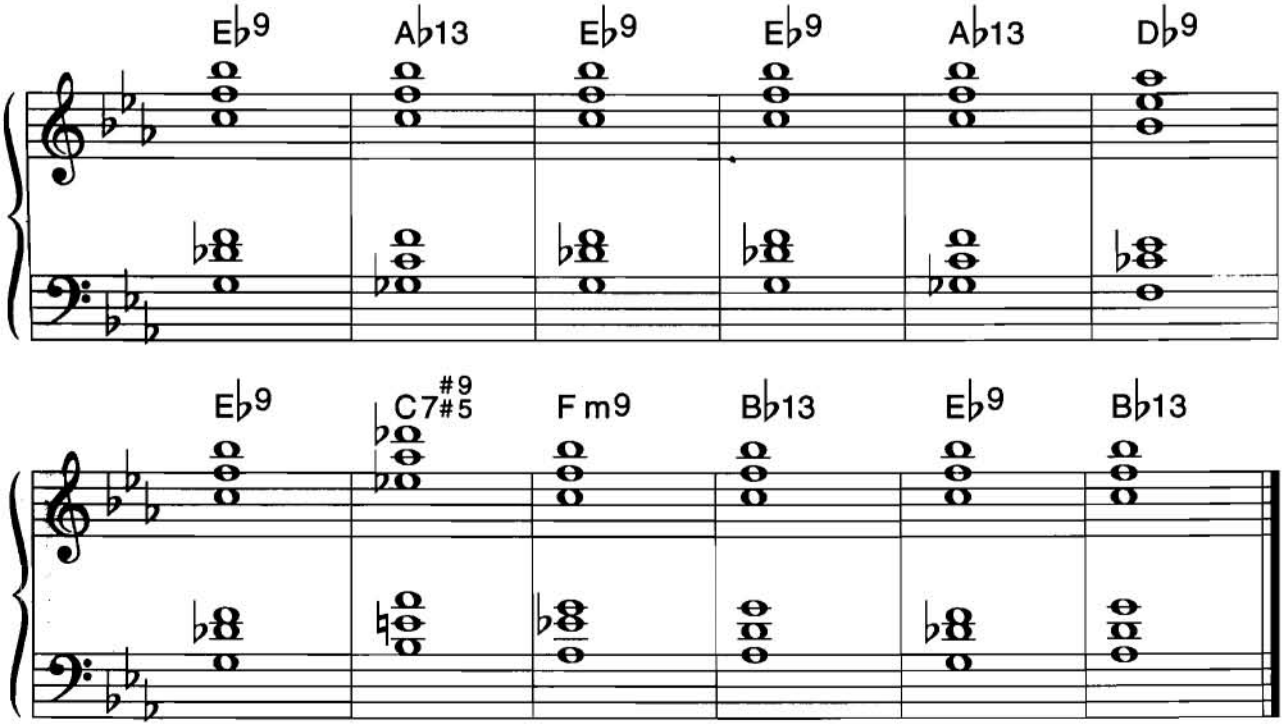


♩ = 132

Skill 76a: Blues in Eb, Format 1

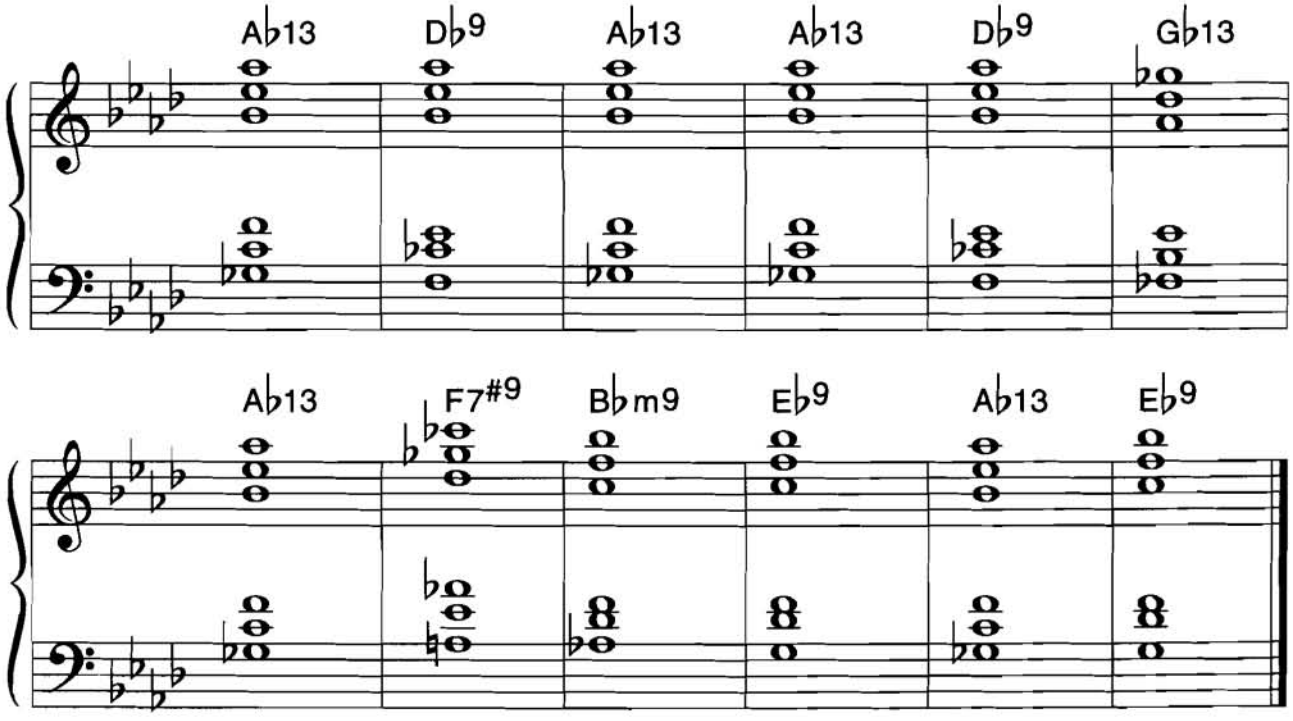


Skill 76b: Blues in Eb, Format 2

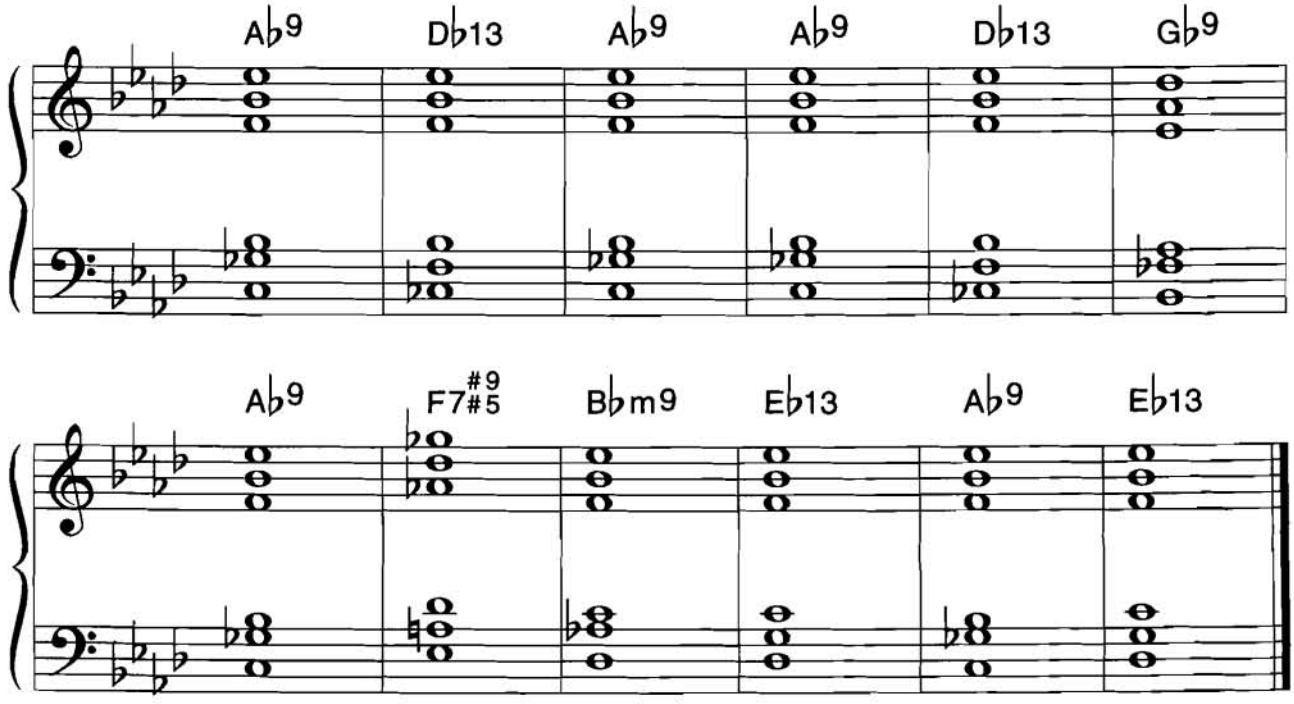


♩ = 132

Skill 77a: Blues in Ab, Format 1

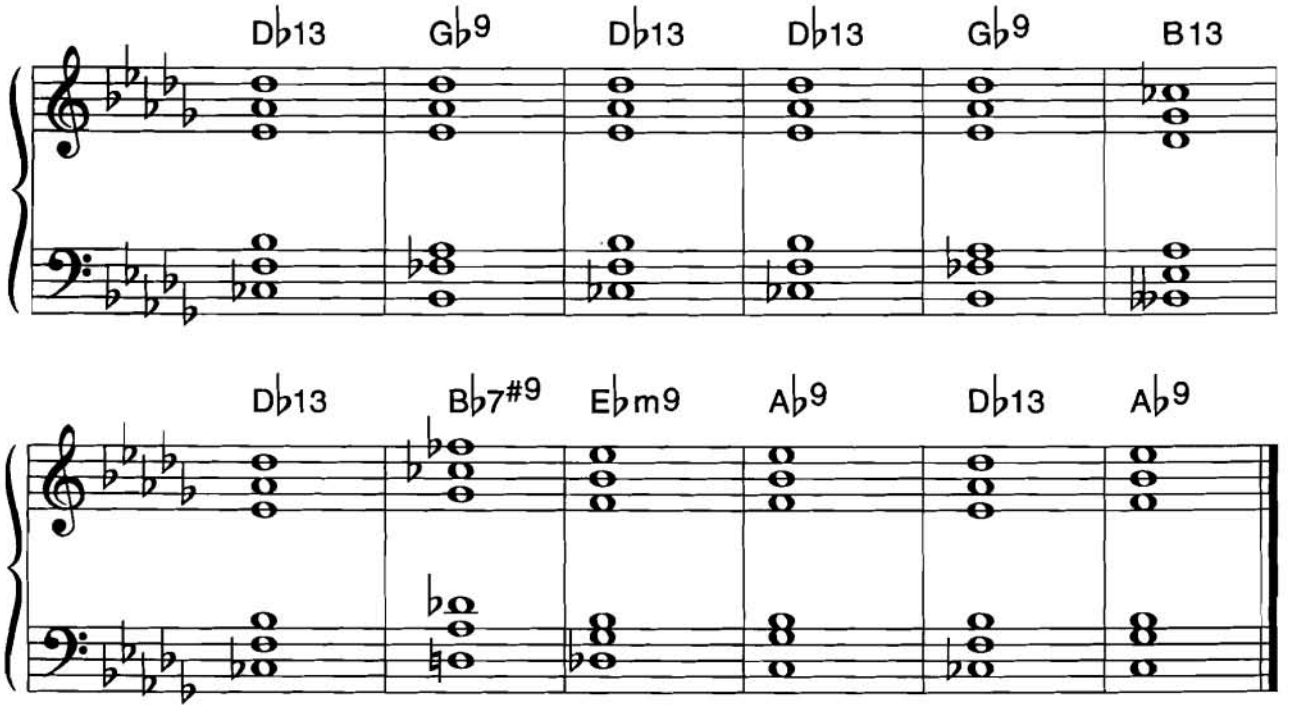


Skill 77b: Blues in Ab, Format 2

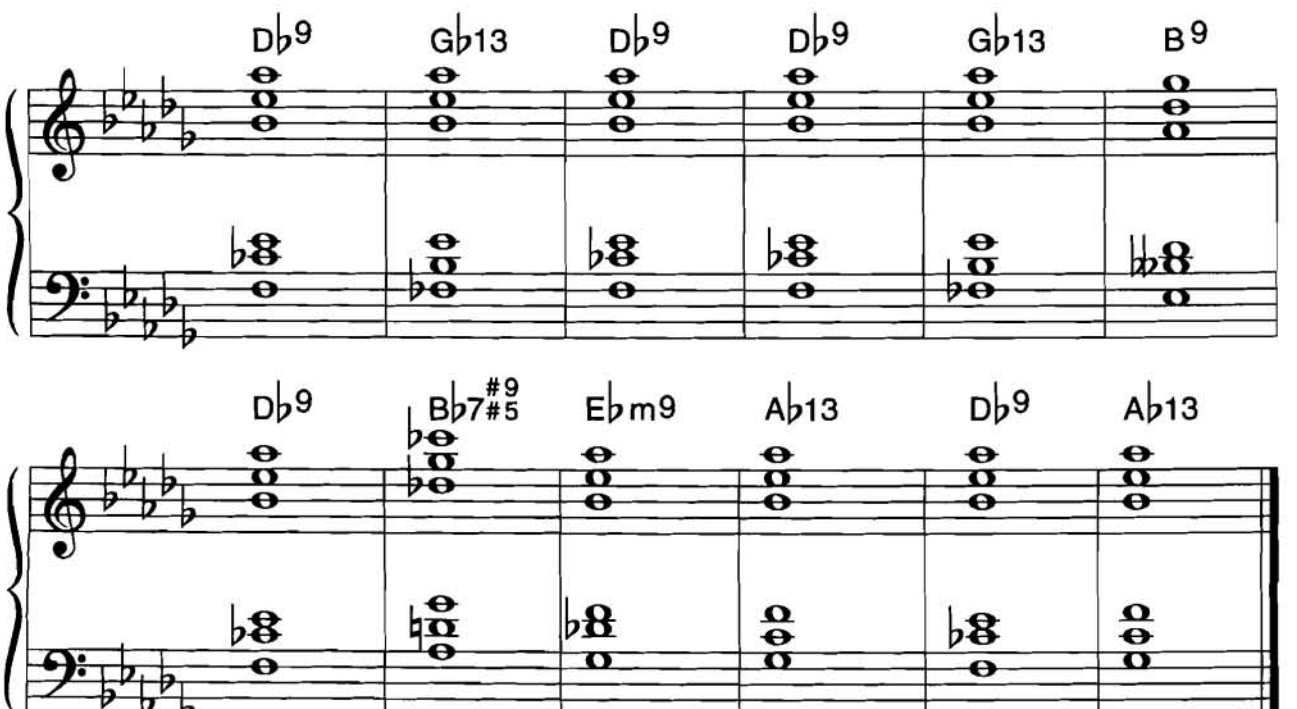


♩ = 132

Skill 78a: Blues in Db, Format 1

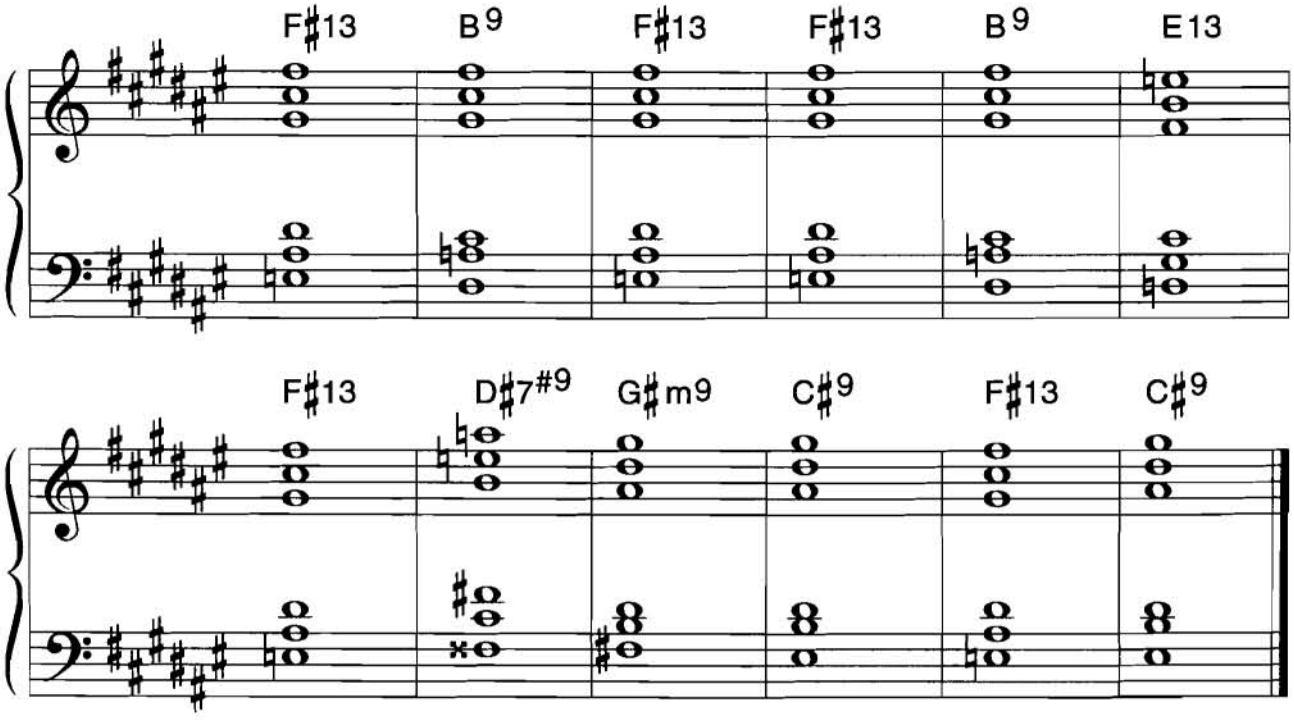


Skill 78b: Blues in Db, Format 2

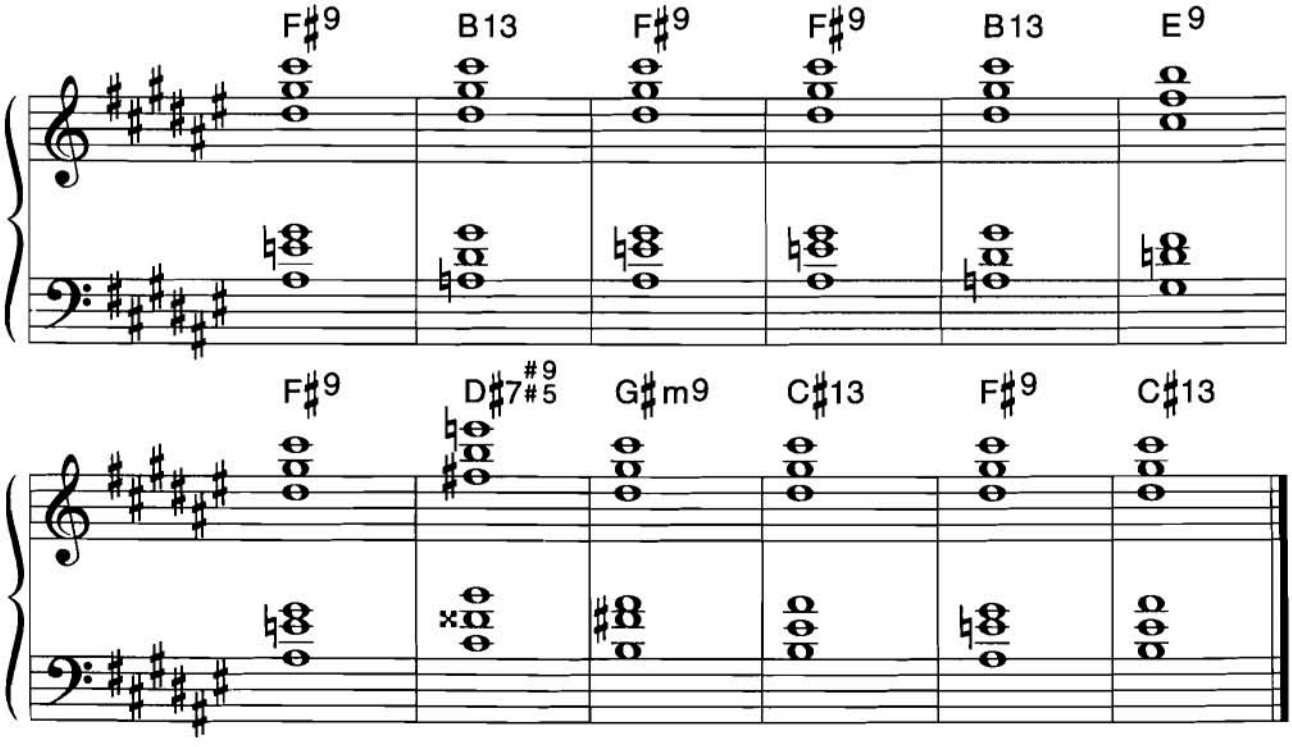


♩ = 132

Skill 79a: Blues in F#, Format 1

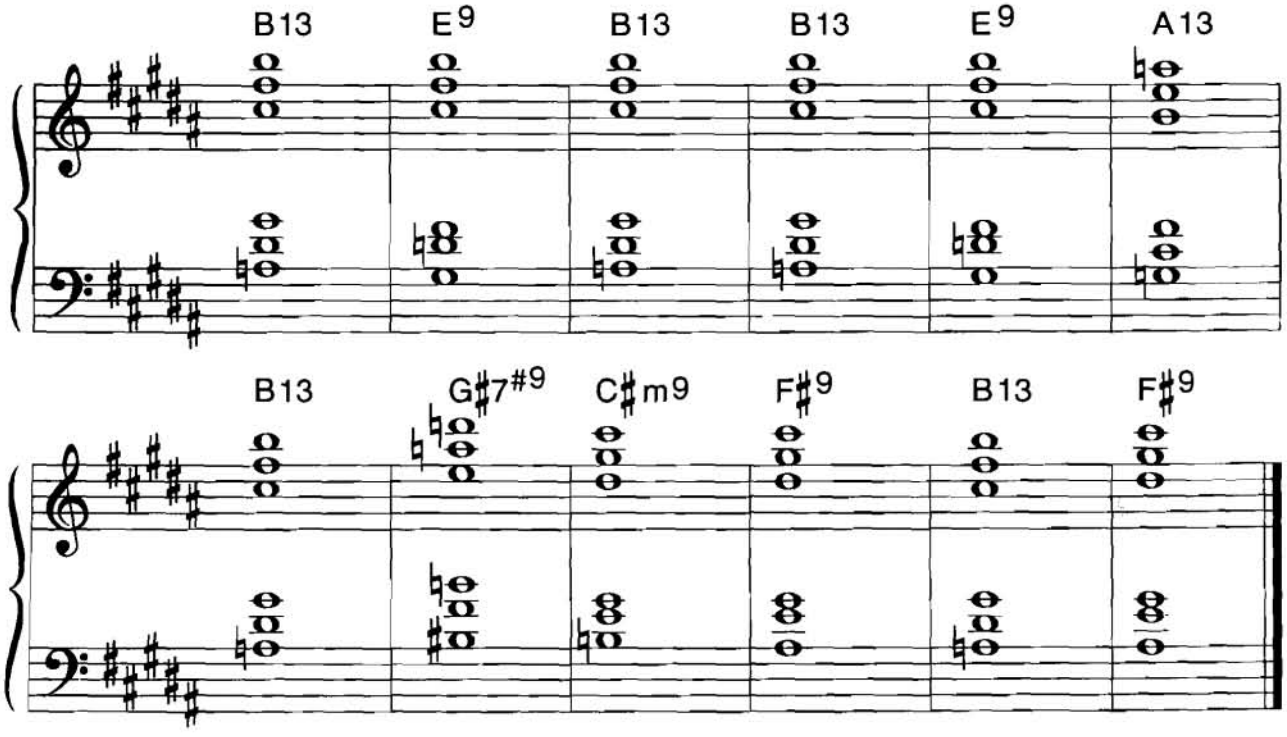


Skill 79b: Blues in F#, Format 2

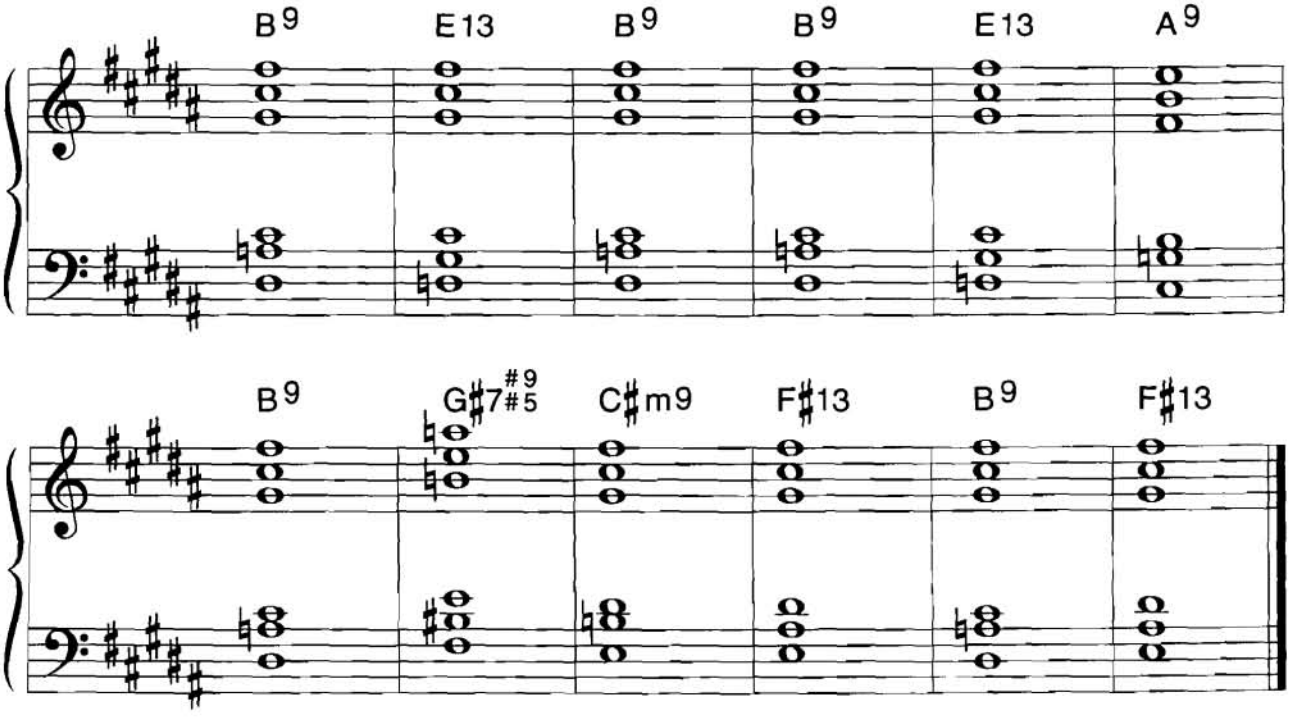


♩ = 132

Skill 80a: Blues in B, Format 1

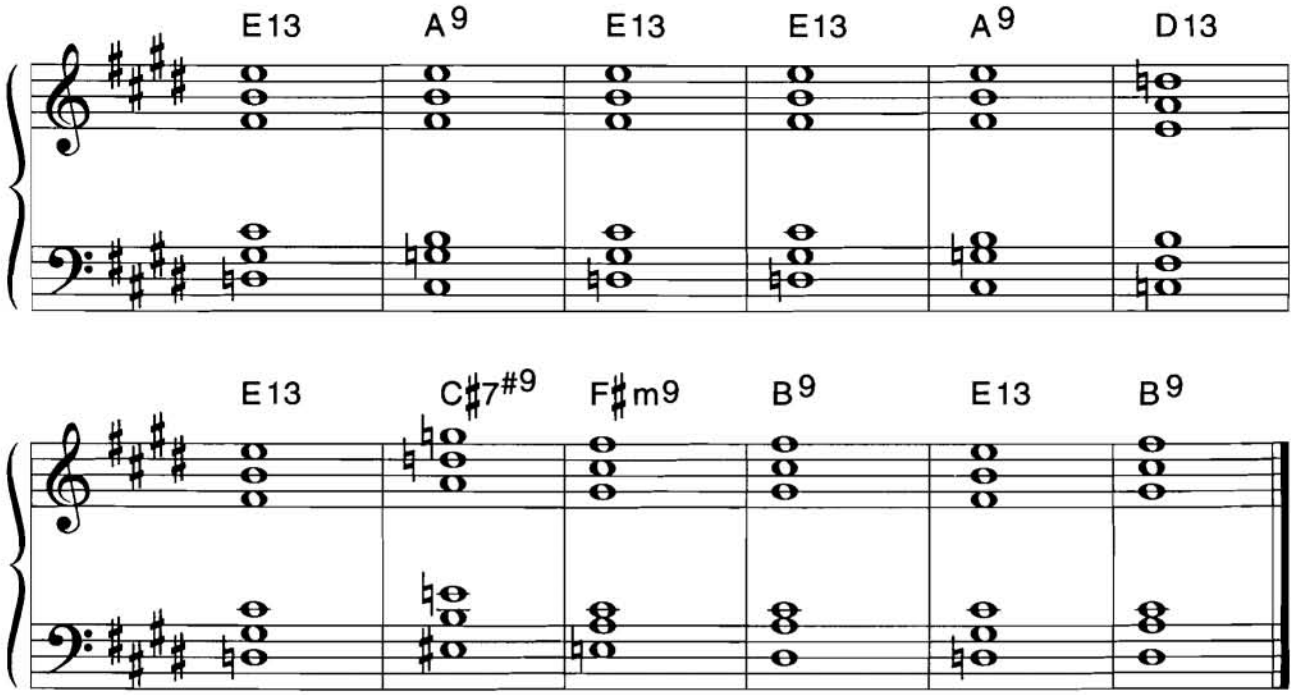


Skill 80b: Blues in B, Format 2

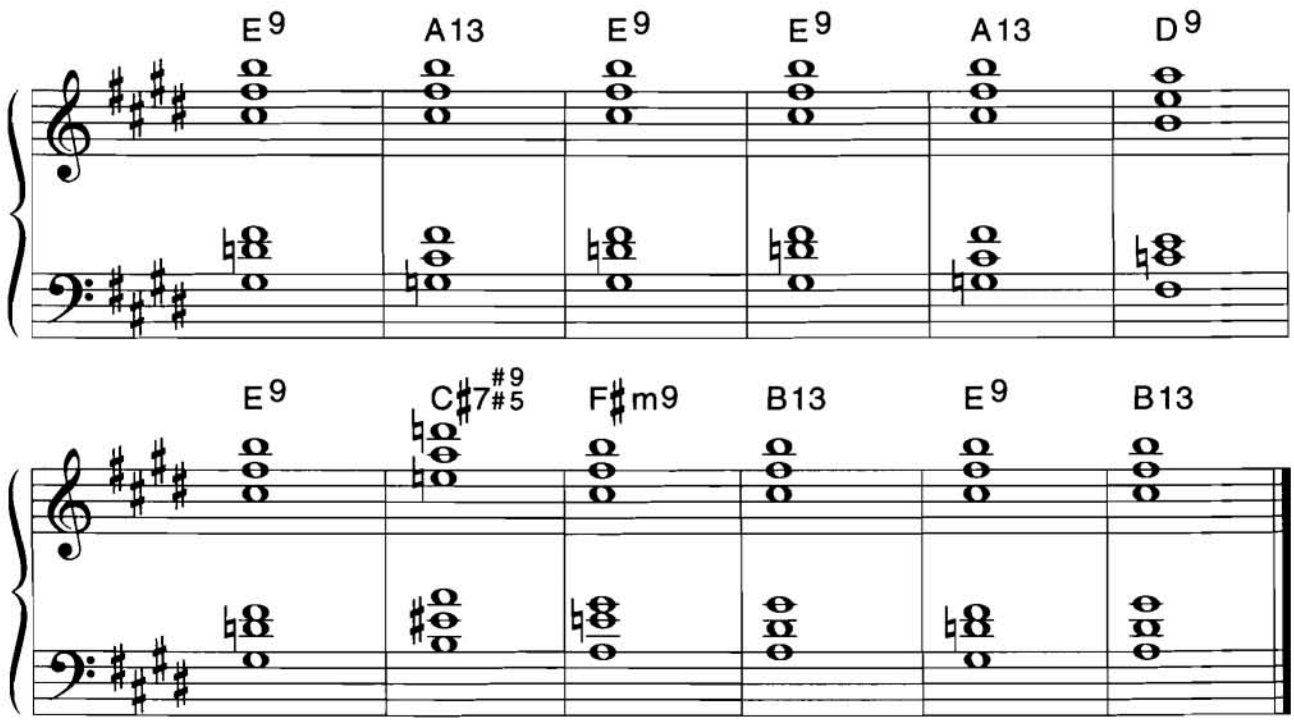


♩ = 132

Skill 81a: Blues in E, Format 1

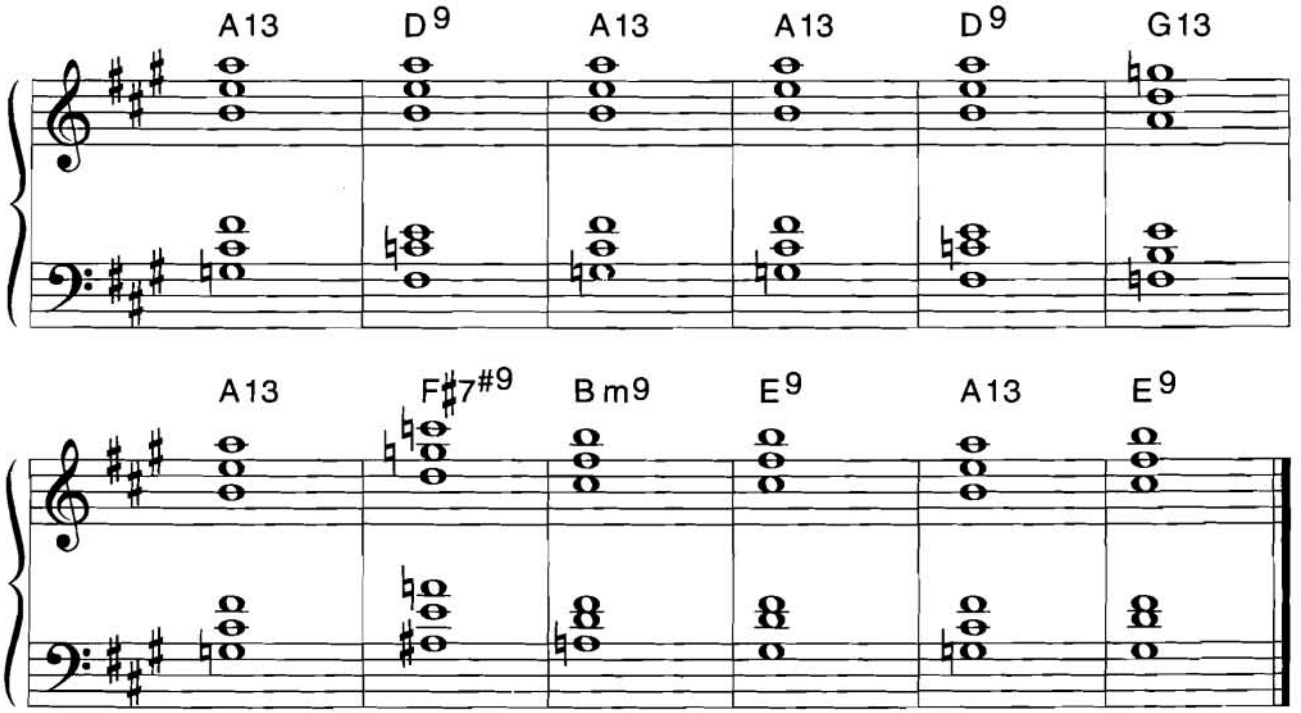


Skill 81b: Blues in E, Format 2

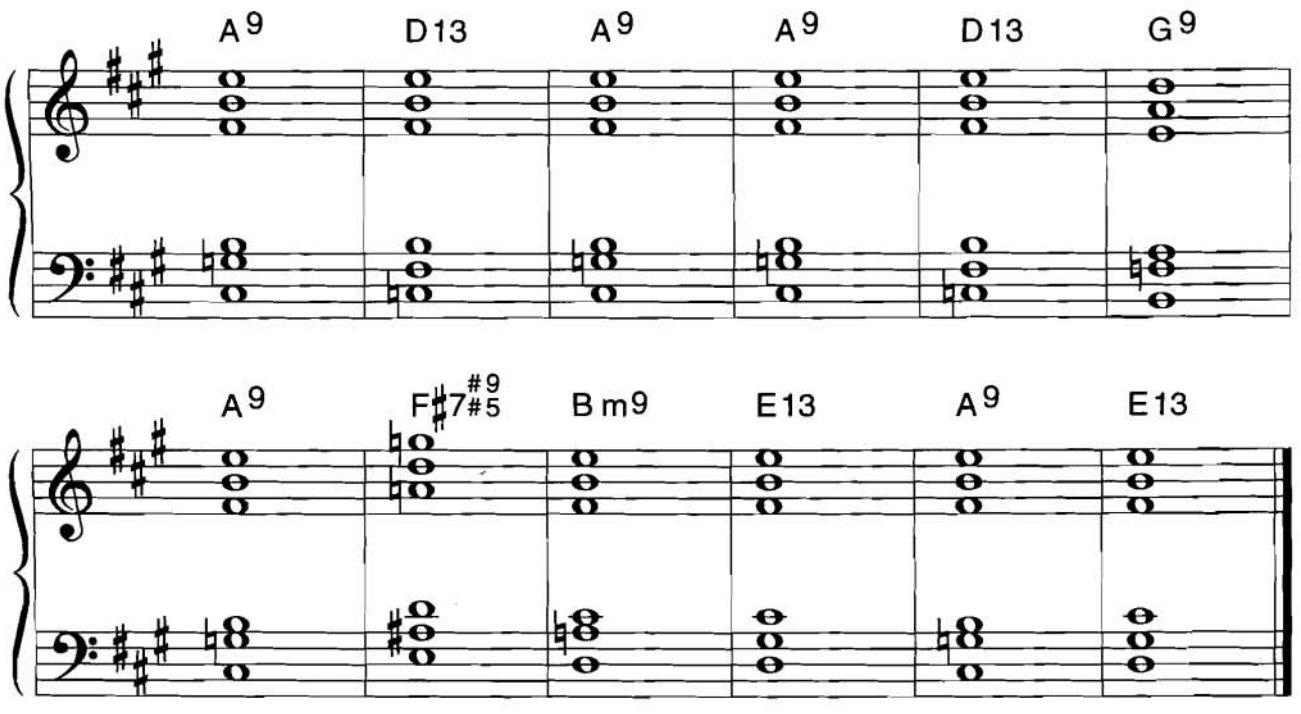


♩ = 132

Skill 82a: Blues in A, Format 1

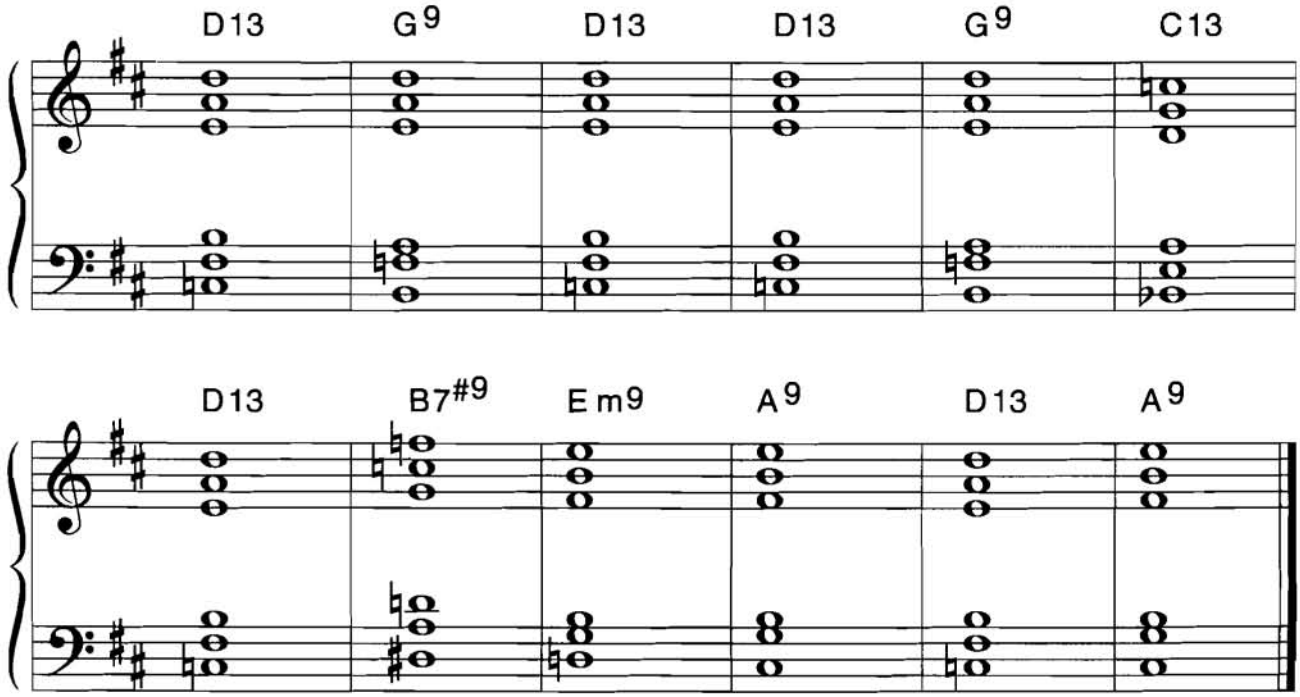


Skill 82b: Blues in A, Format 2

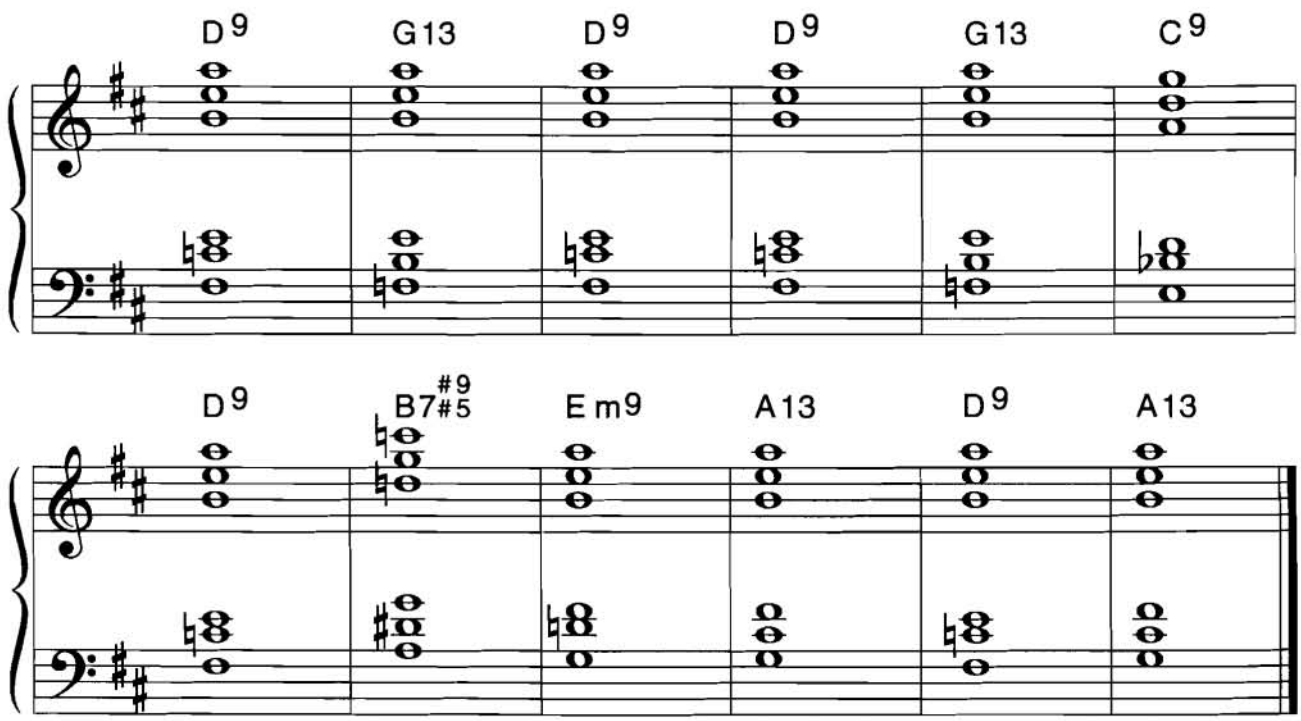


♩ = 132

Skill 83a: Blues in D, Format 1

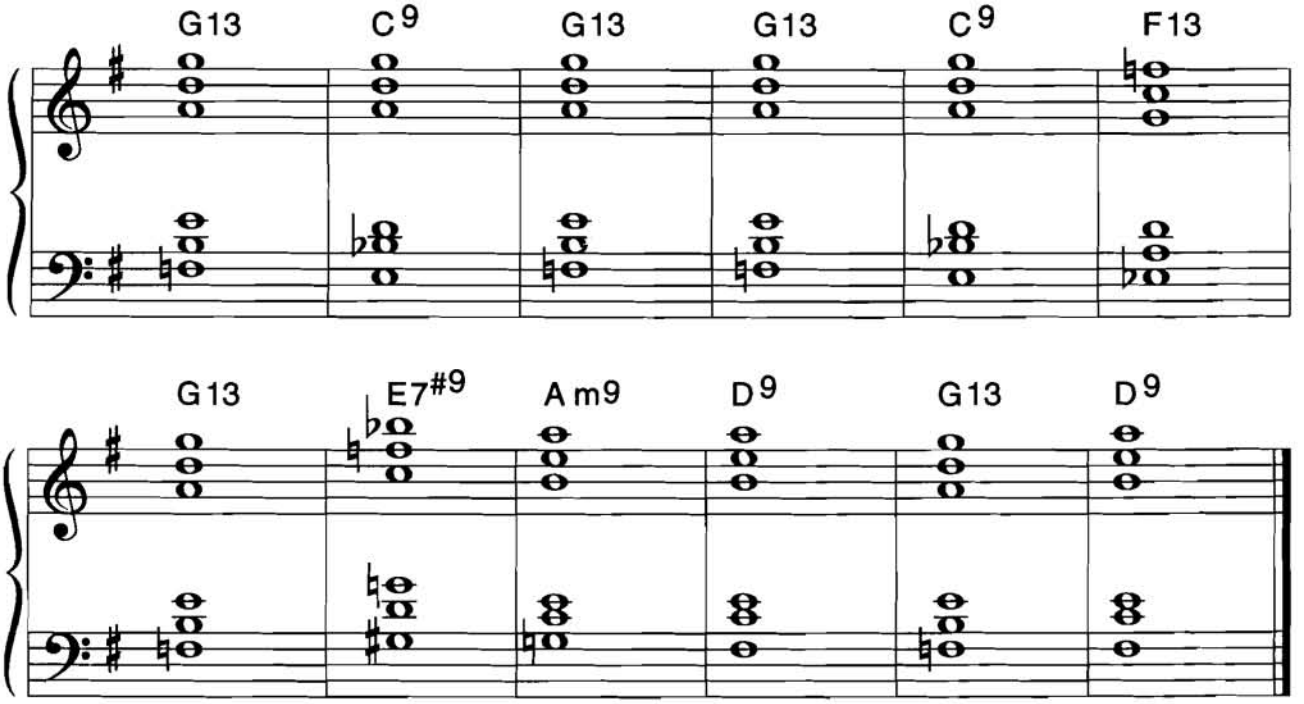


Skill 83b: Blues in D, Format 2

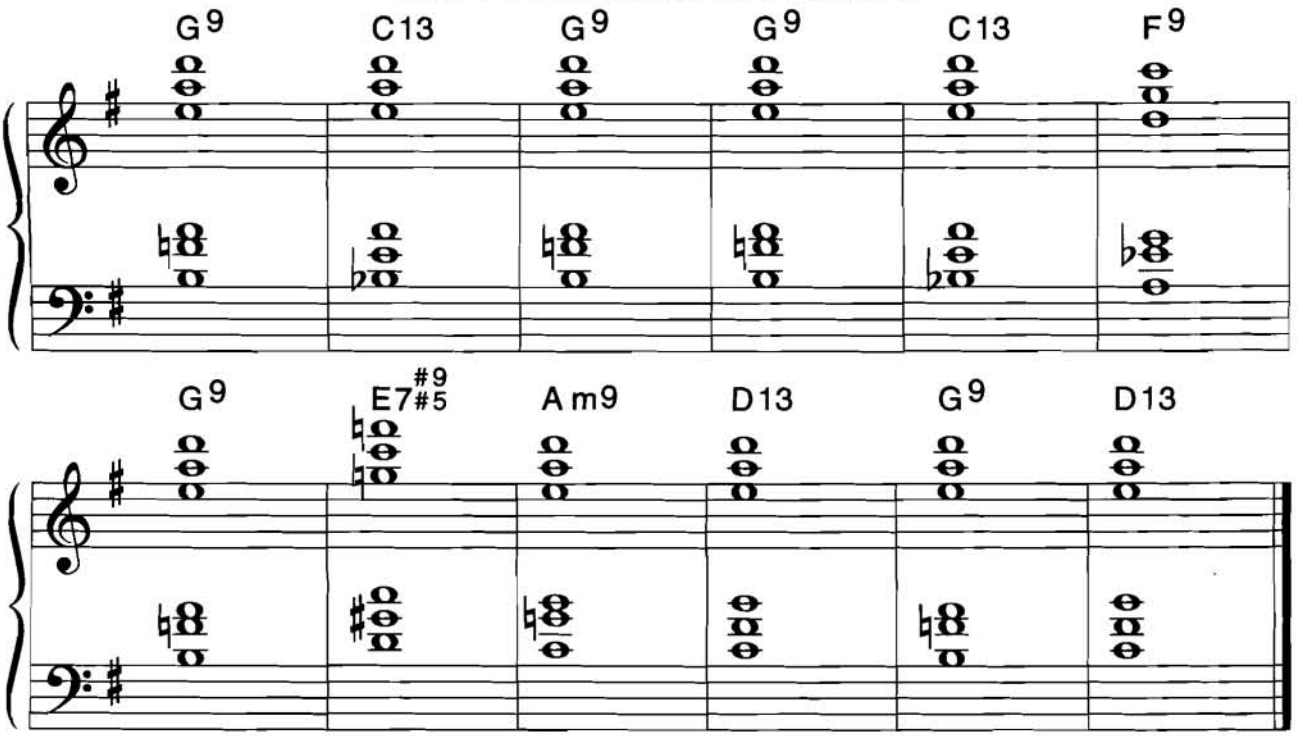


♩ = 132

Skill 84a: Blues in G, Format 1



Skill 84b: Blues in G, Format 2



Major 7th Blues Voicings

These blues voicings involve progressions that have already been studied. Good security with major II-V-I's, the I to IV cycle and tri-tone II-V-I's will make these progressions immediately accessible. Specifically, observe the following:

1) The first 4 bars of the progression is identical to the I-IV cycle.

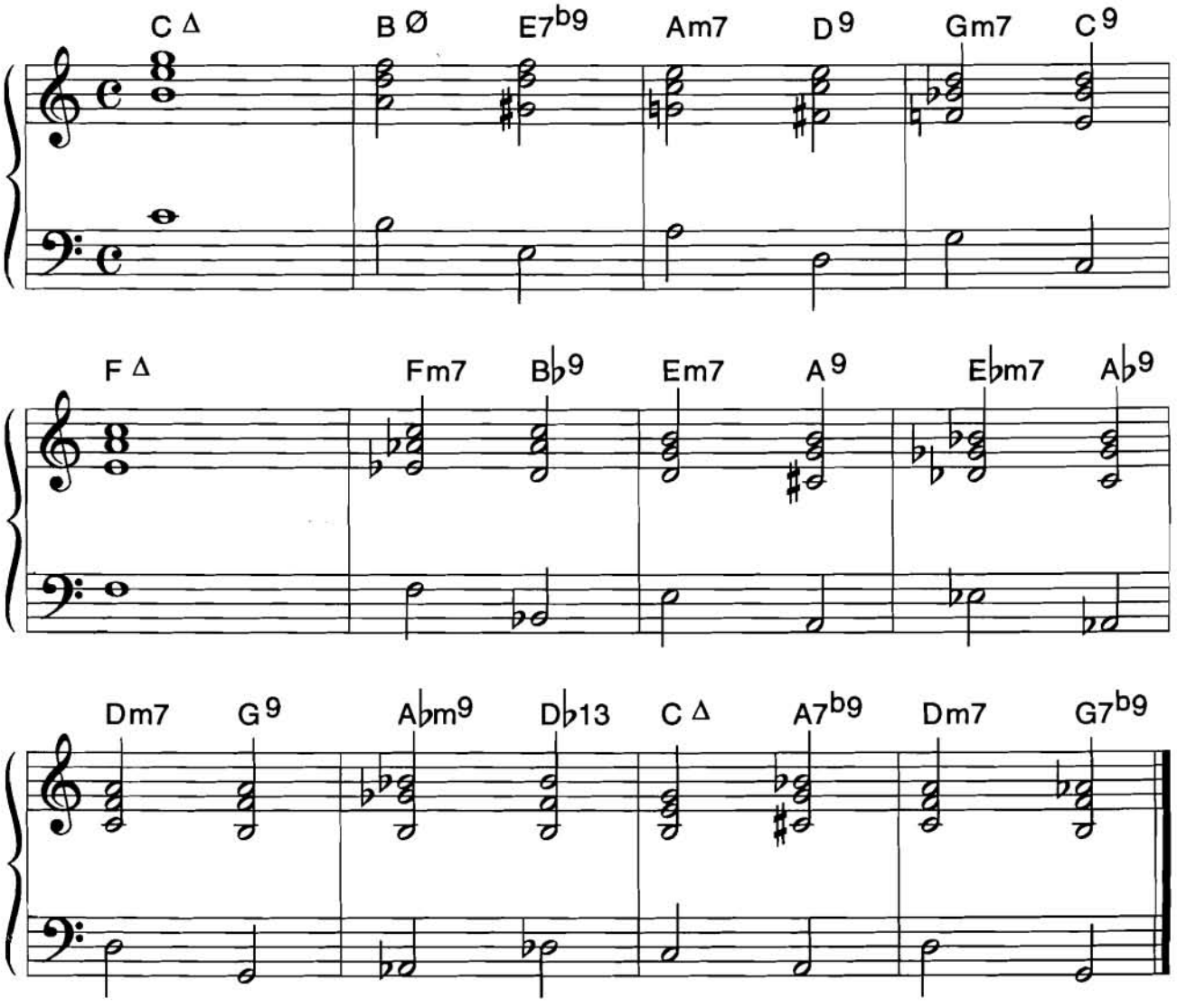
2) Bars 6, 7 and 8 are a series of major II-V progressions which modulate downward chromatically.

3) Bars 9 and 10 are the tri-tone II-V progressions.

4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

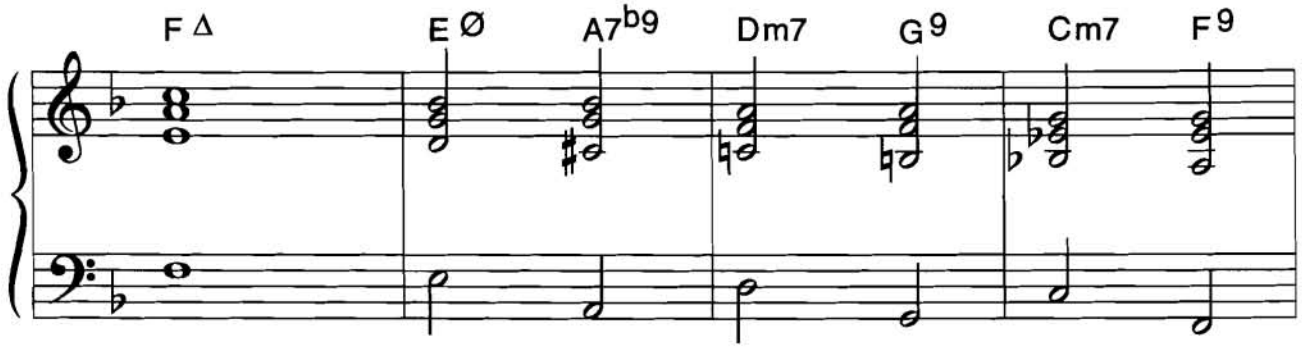
♩ = 120

Skill 85: Blues in C

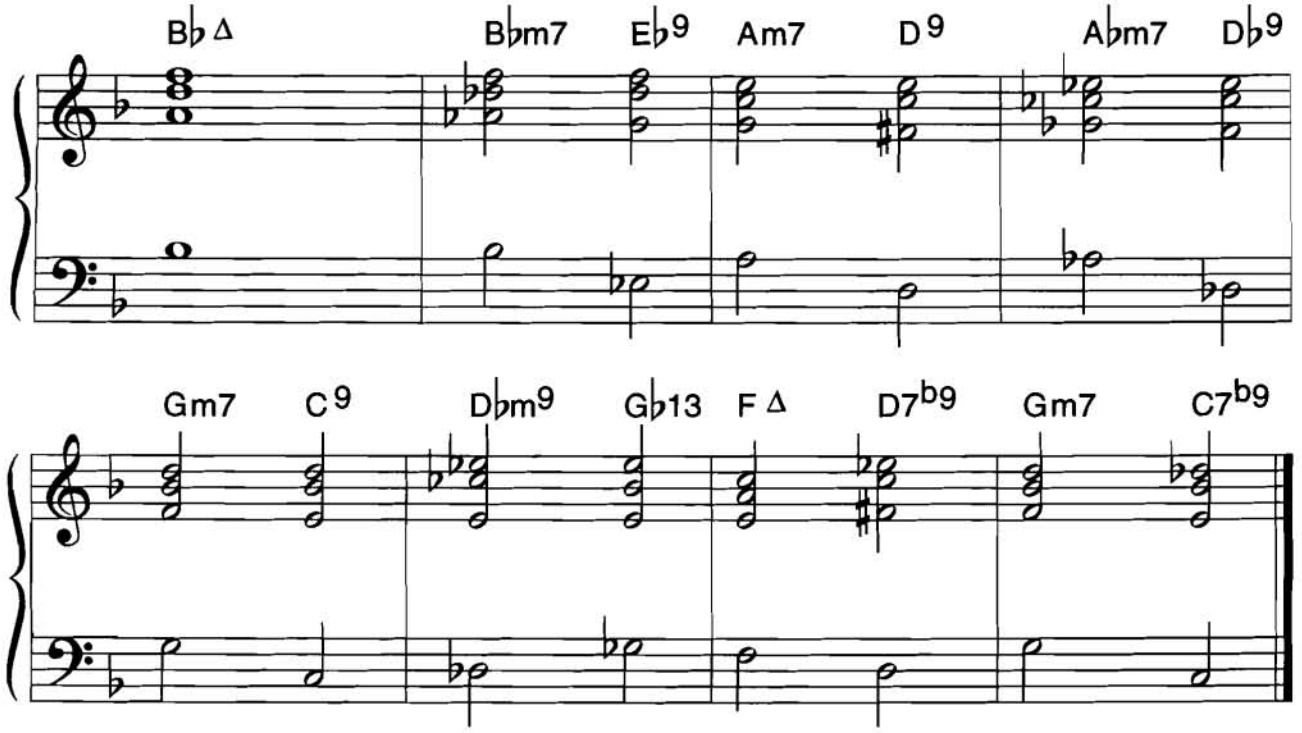


♩ = 120

Skill 86: Blues in F

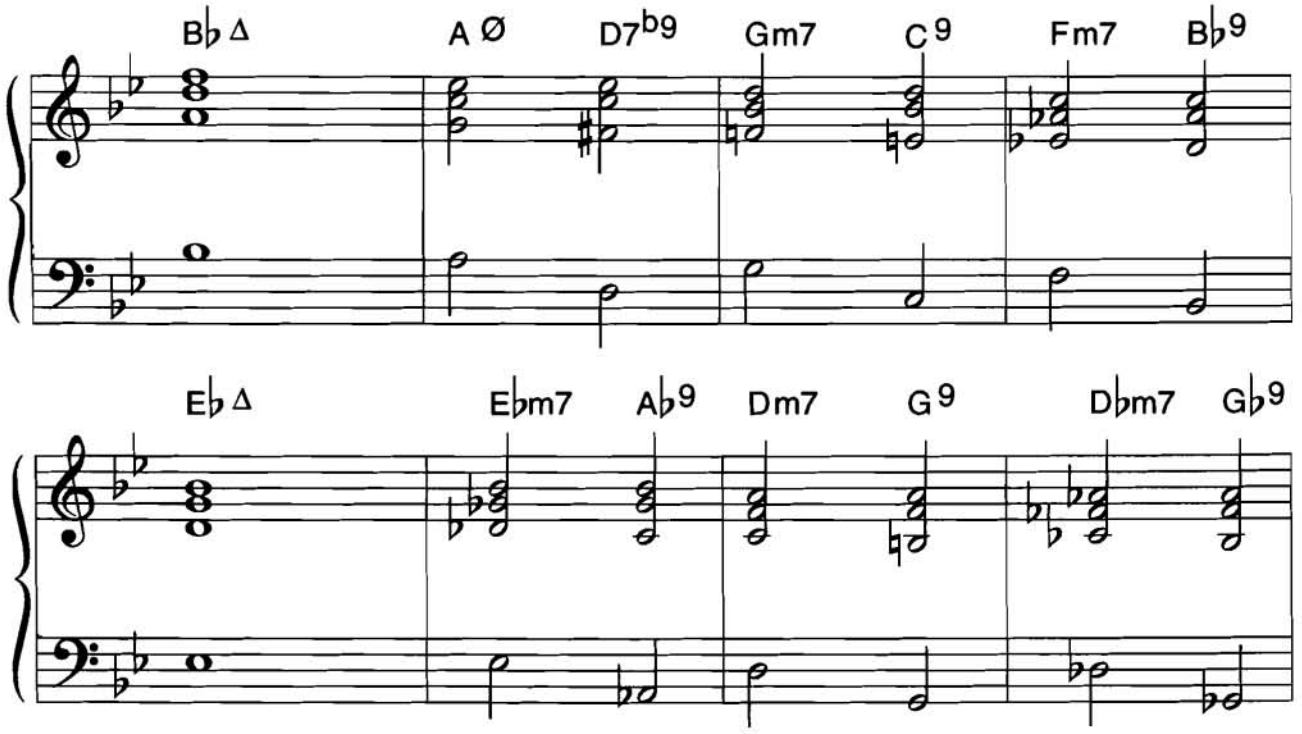


Skill 86: Blues in F (continued)

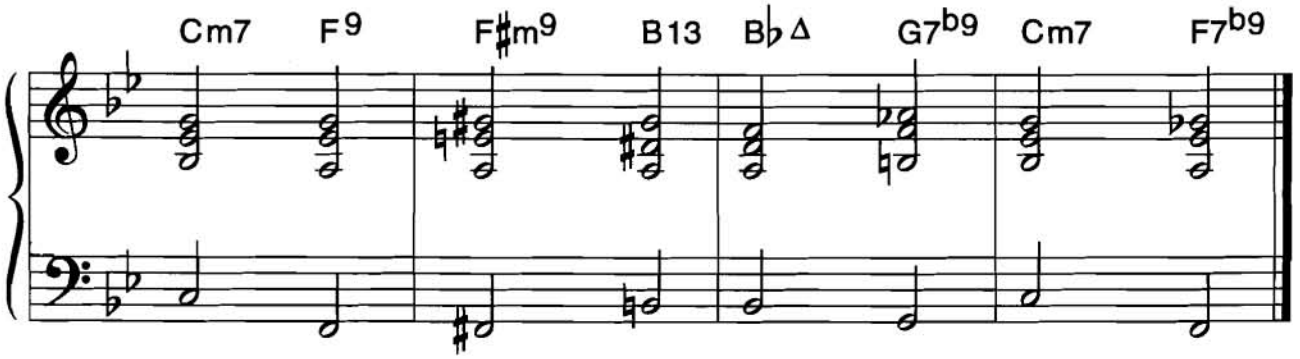


♩ = 120

Skill 87: Blues in Bb

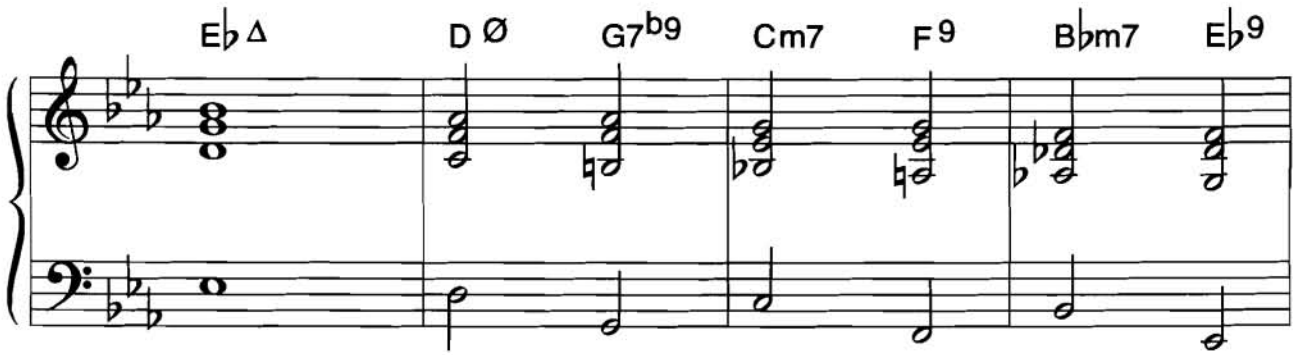


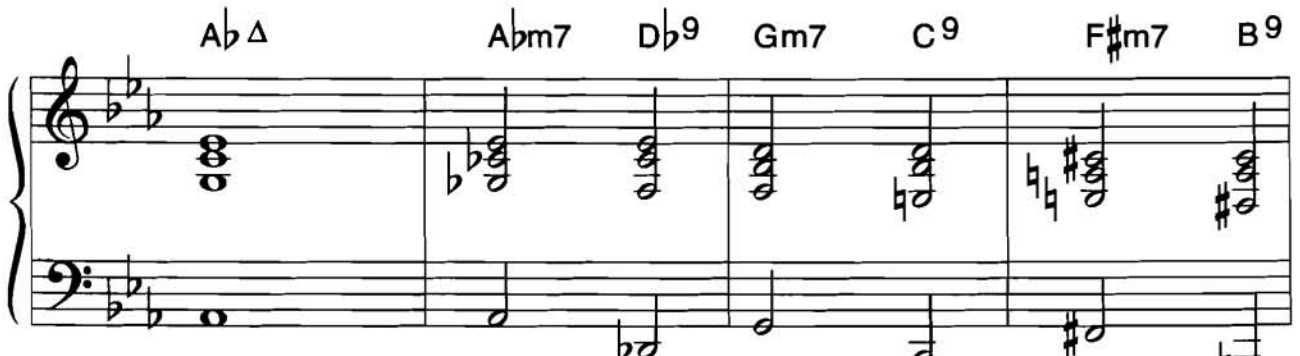
Skill 87: Blues in Bb (continued)

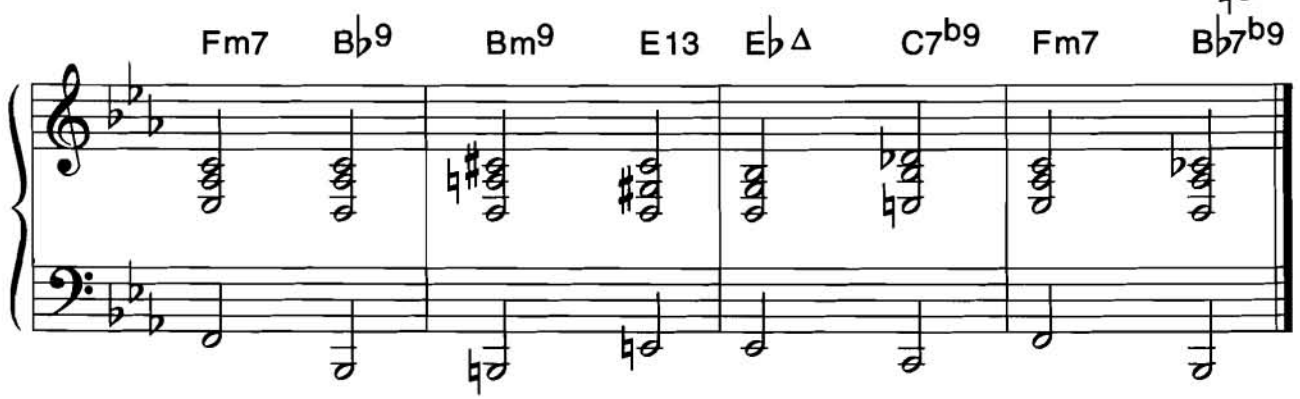


♩ = 120

Skill 88: Blues in Eb

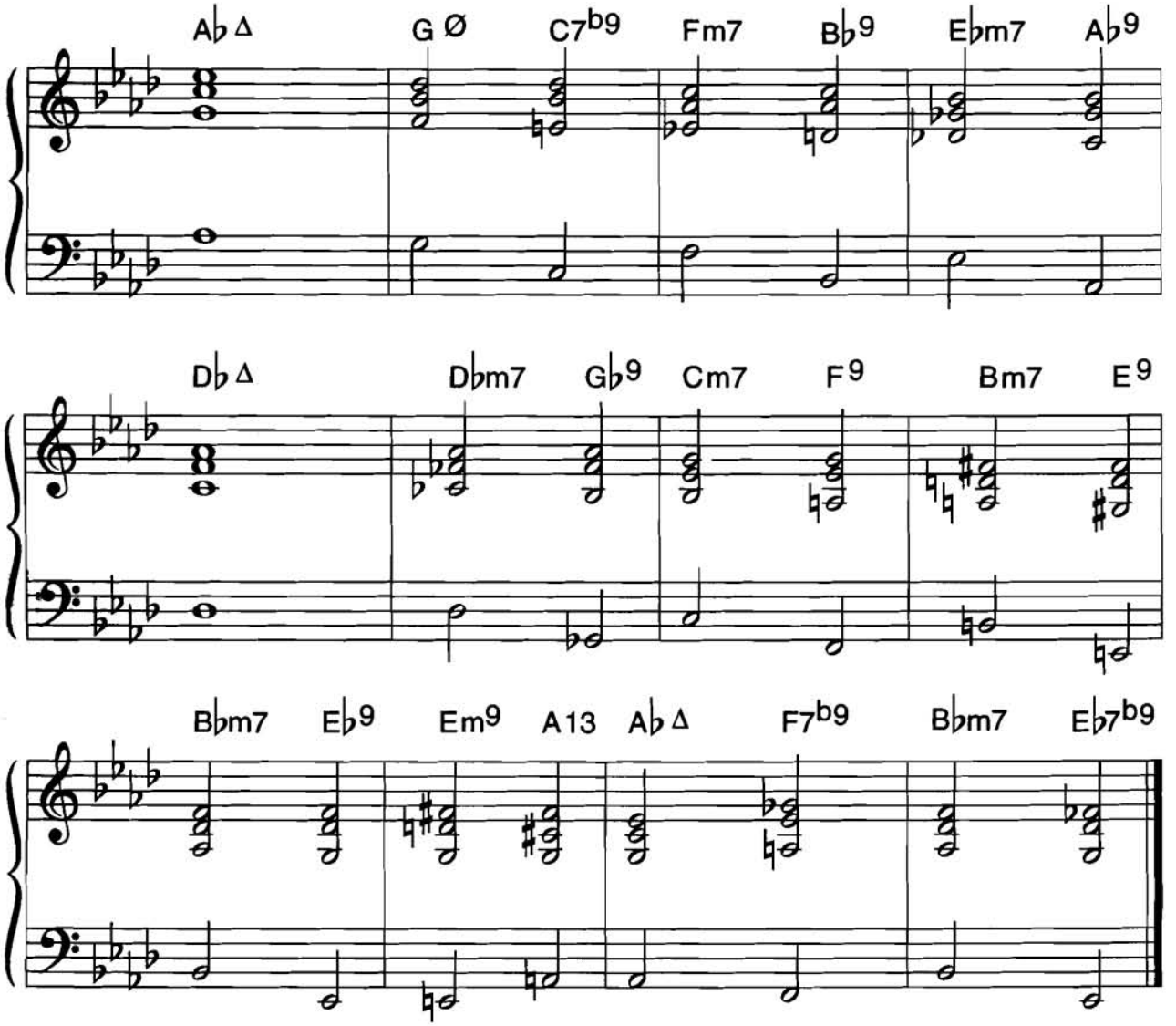






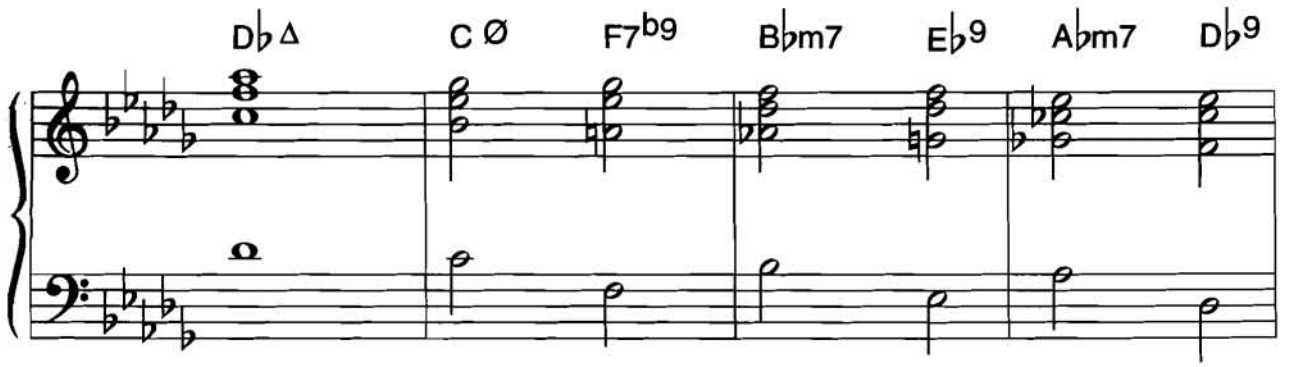
♩ = 120

Skill 89: Blues in Ab

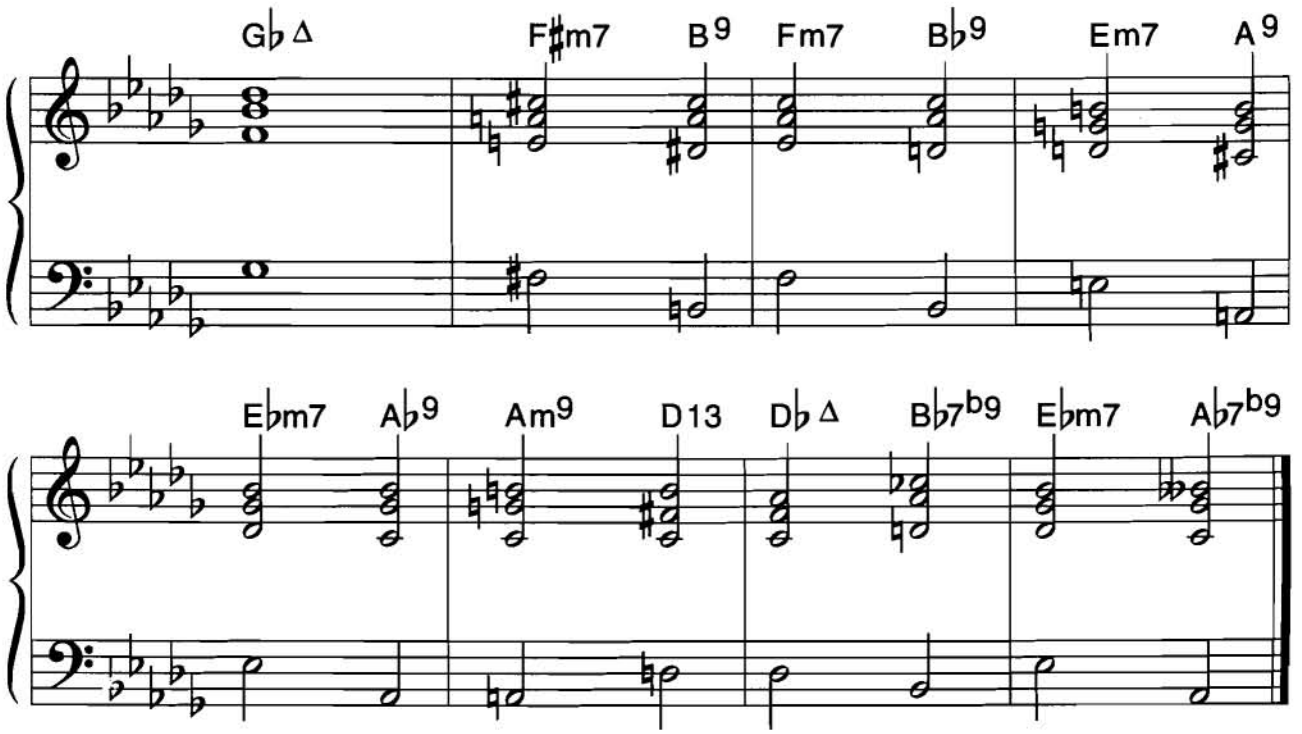


♩ = 120

Skill 90: Blues in Db

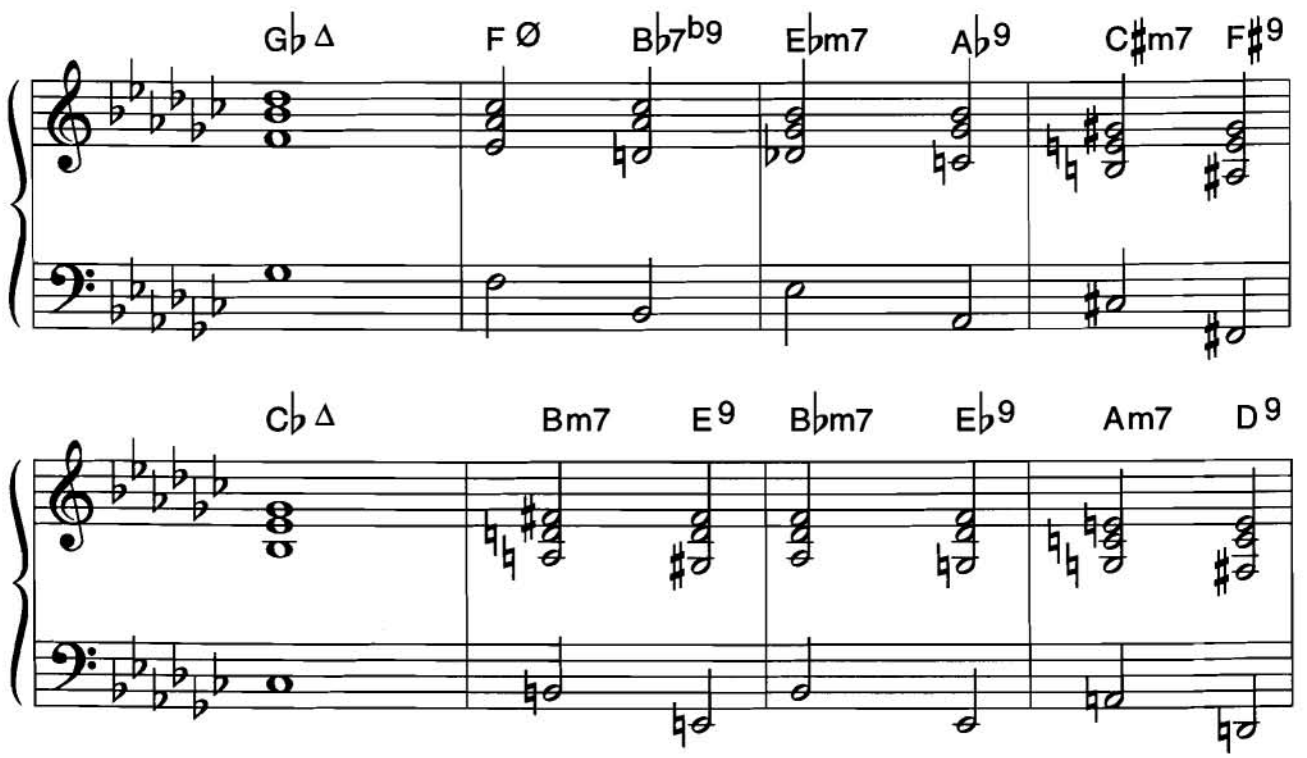


Skill 90: Blues in Db (continued)

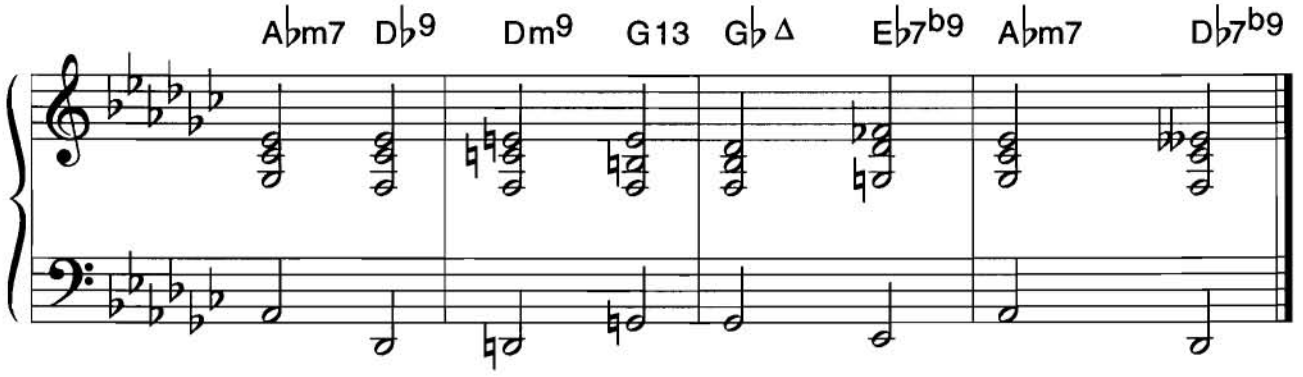


♩ = 120

Skill 91: Blues in Gb

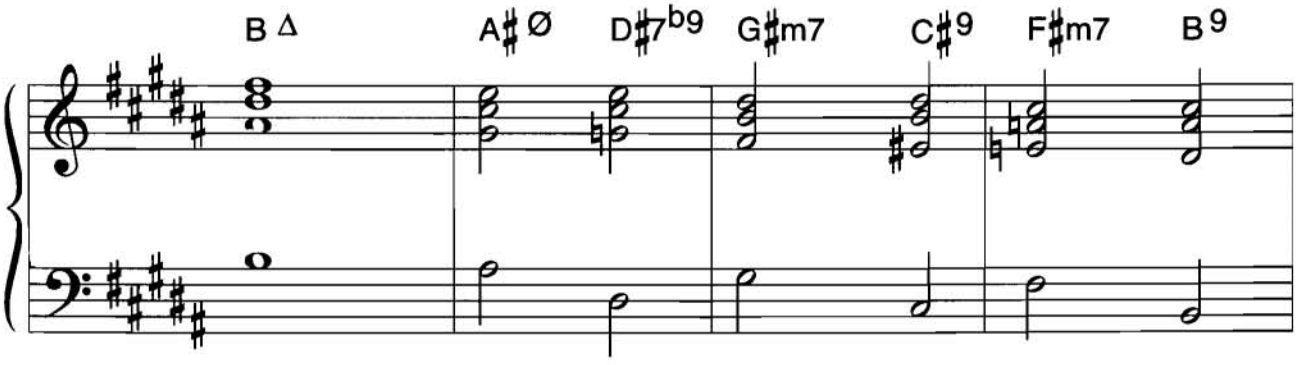


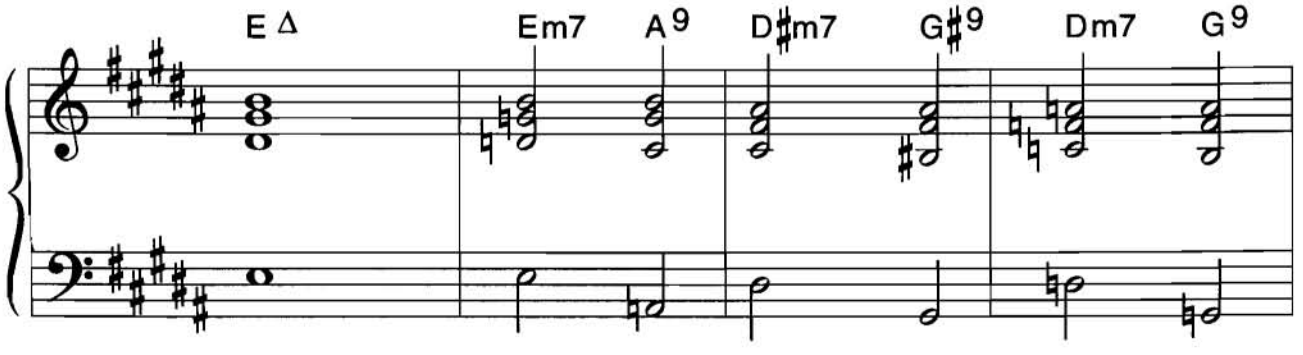
Skill 91: Blues in Gb (continued)

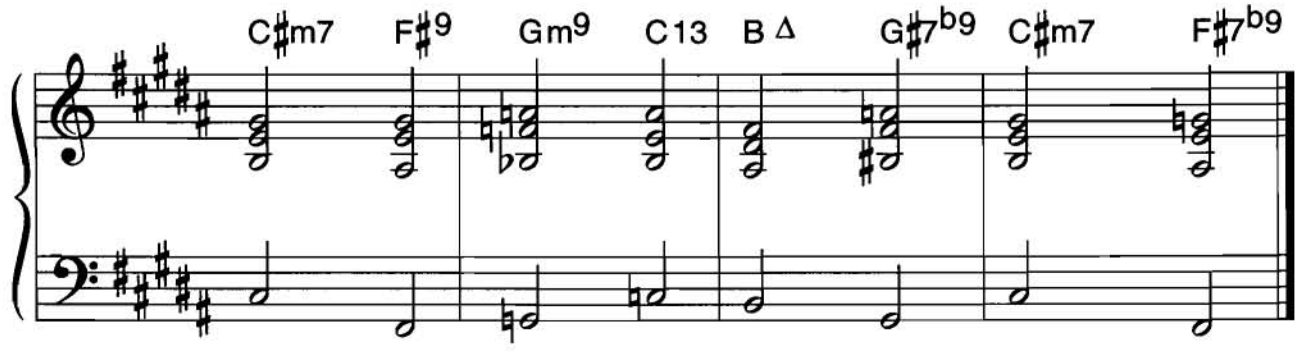


♩ = 120

Skill 92: Blues in B

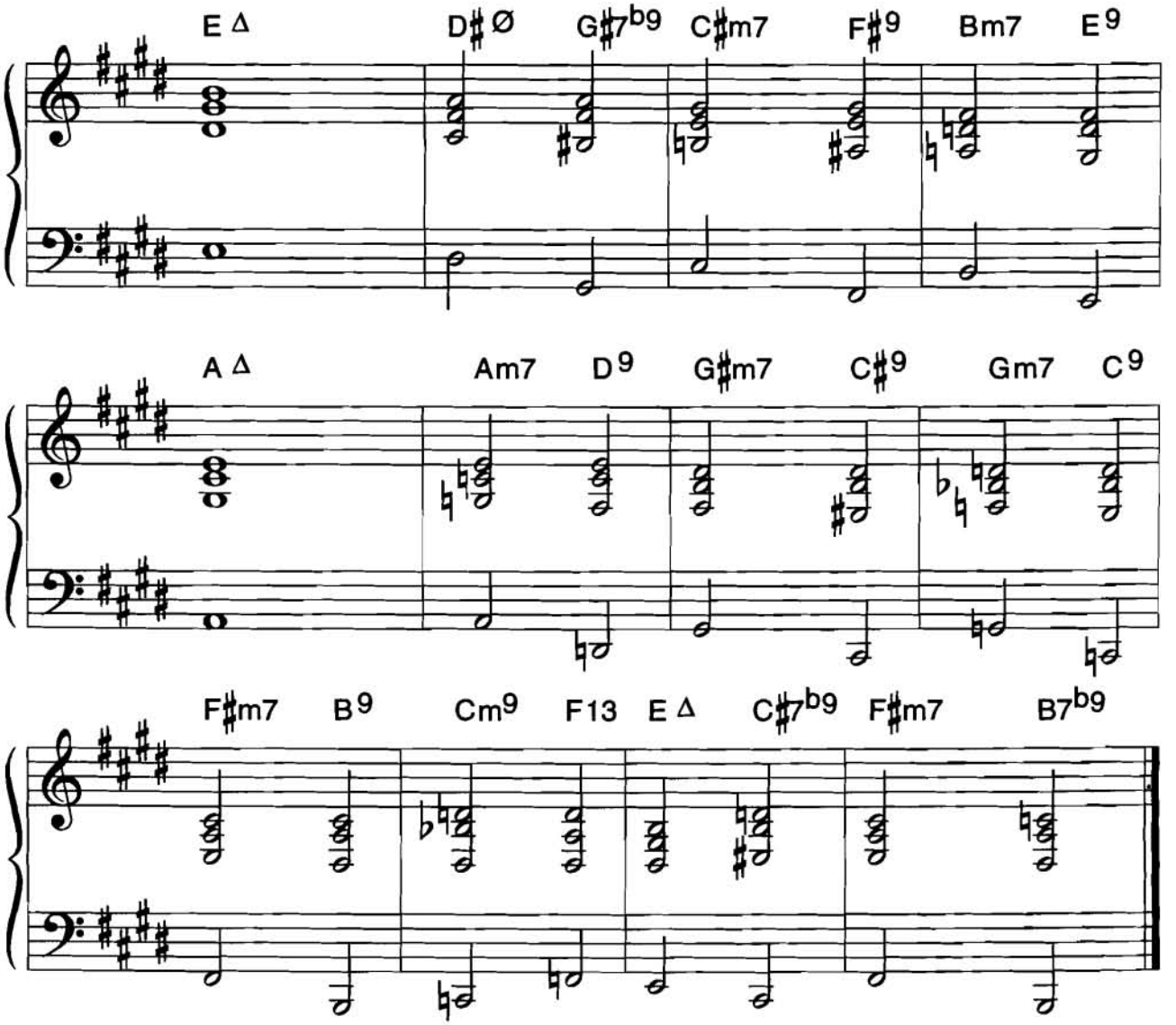






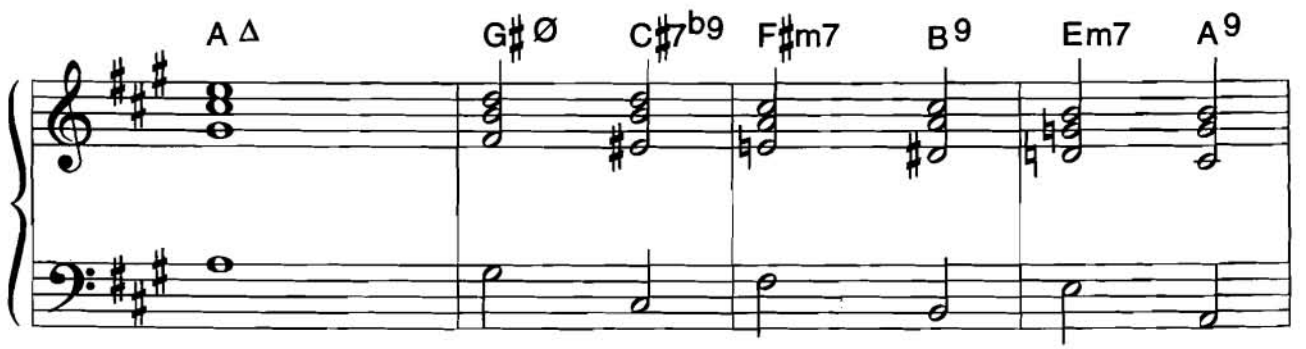
♩ = 120

Skill 93: Blues in E

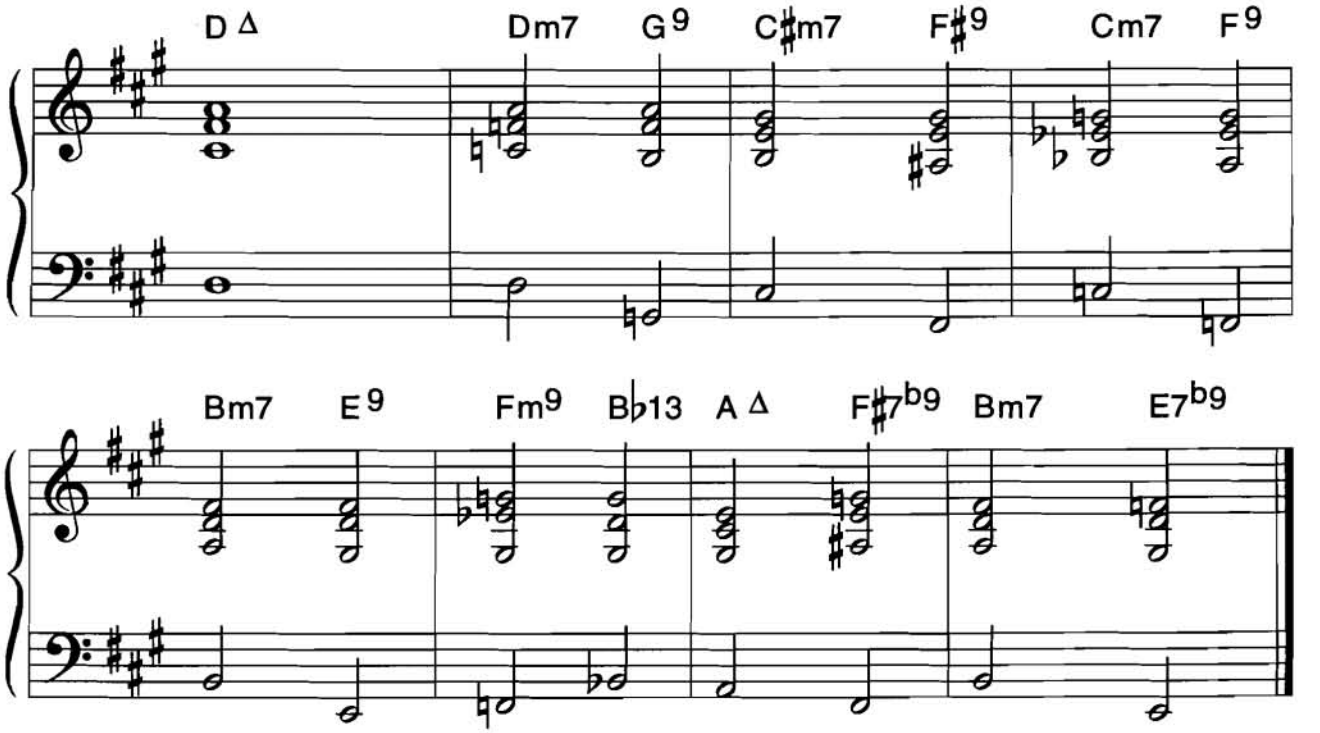


♩ = 120

Skill 94: Blues in A

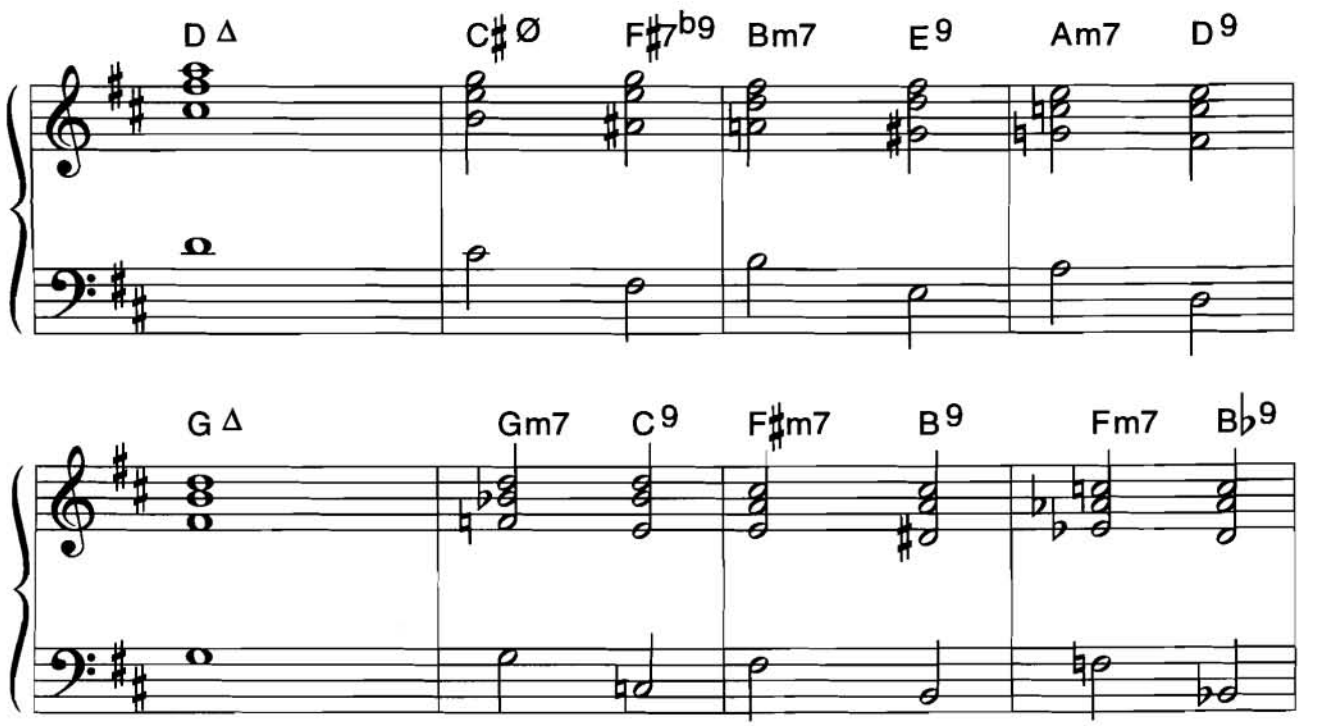


Skill 94: Blues in A (continued)

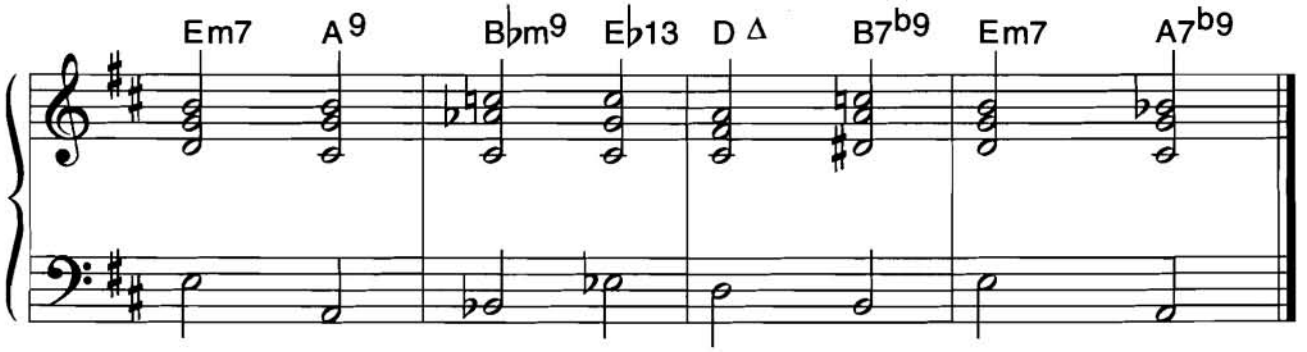


♩ = 120

Skill 95: Blues in D

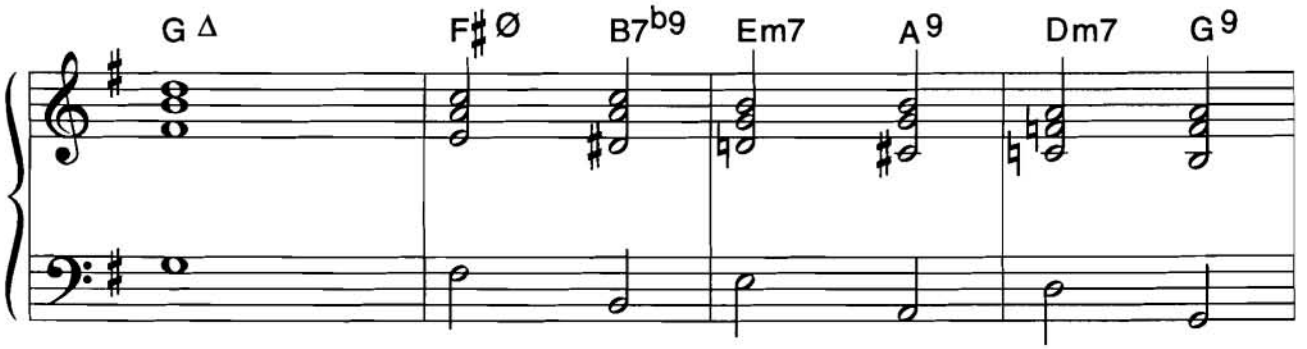


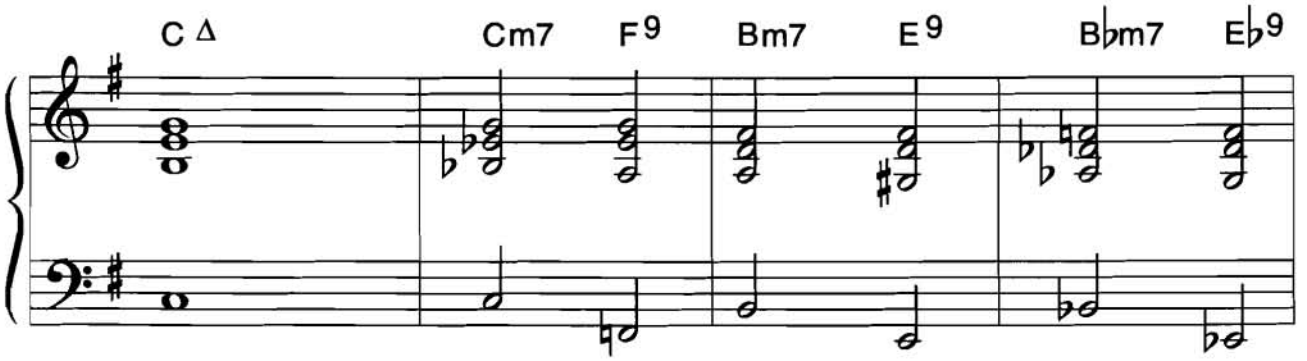
Skill 95: Blues in D (continued)

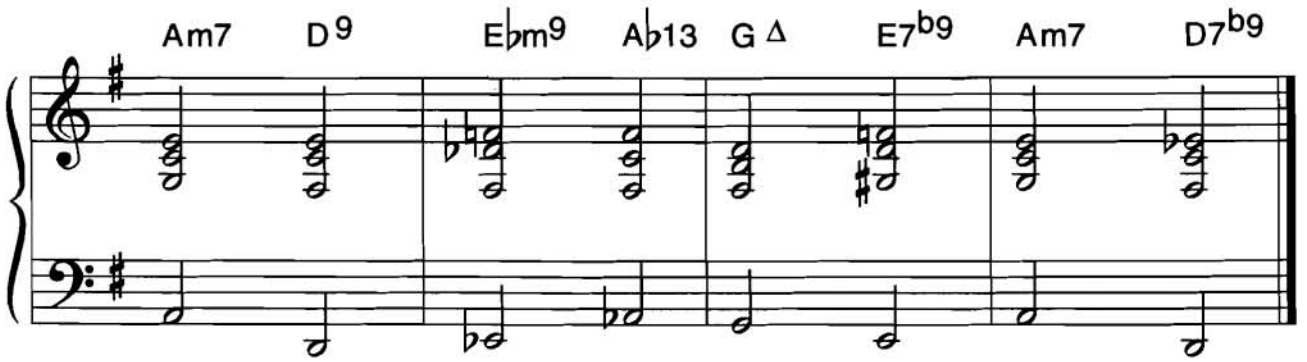


♩ = 120

Skill 96: Blues in G







Minor Blues Voicings

These blues progressions involve fourthy structures in which the left hand plays a conventional inversion and the right hand plays a structure of two perfect fourths to fill out a two-hand voicing of the harmony. In learning these progressions, observe the following:

1) Notice the starting position of the 1st chord in either format. For example, in Skill 97, the first left-hand voicing is built on the 7th of the I chord and is a 7-3-5 voicing. The right hand plays a 2-5-8 voicing. Another way to think of this would be to build perfect fourths down from the key center.

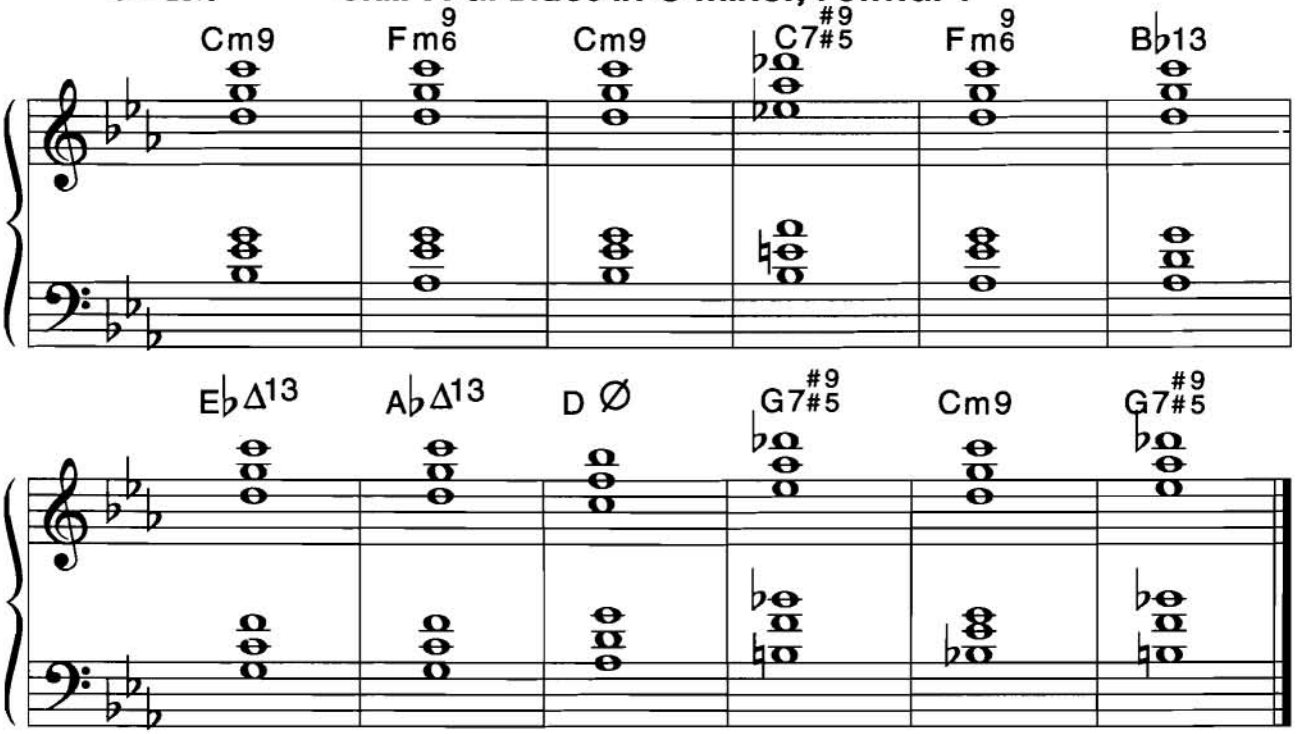
2) In any format, notice the horizontal motion of the individual voices as they move from chord to chord. For example, in going from bar 1 to bar 2 of Skill 97, the right hand keeps all three notes as common tones; in the left hand, the bottom voice moves down a whole step and the top two voices are common tones.

3) Notice that the fourths used on top are generally unaltered chord tones. The exceptions are the dominant chords in bars 4, 10 and 12 which use tones that create extensions and/or alterations.

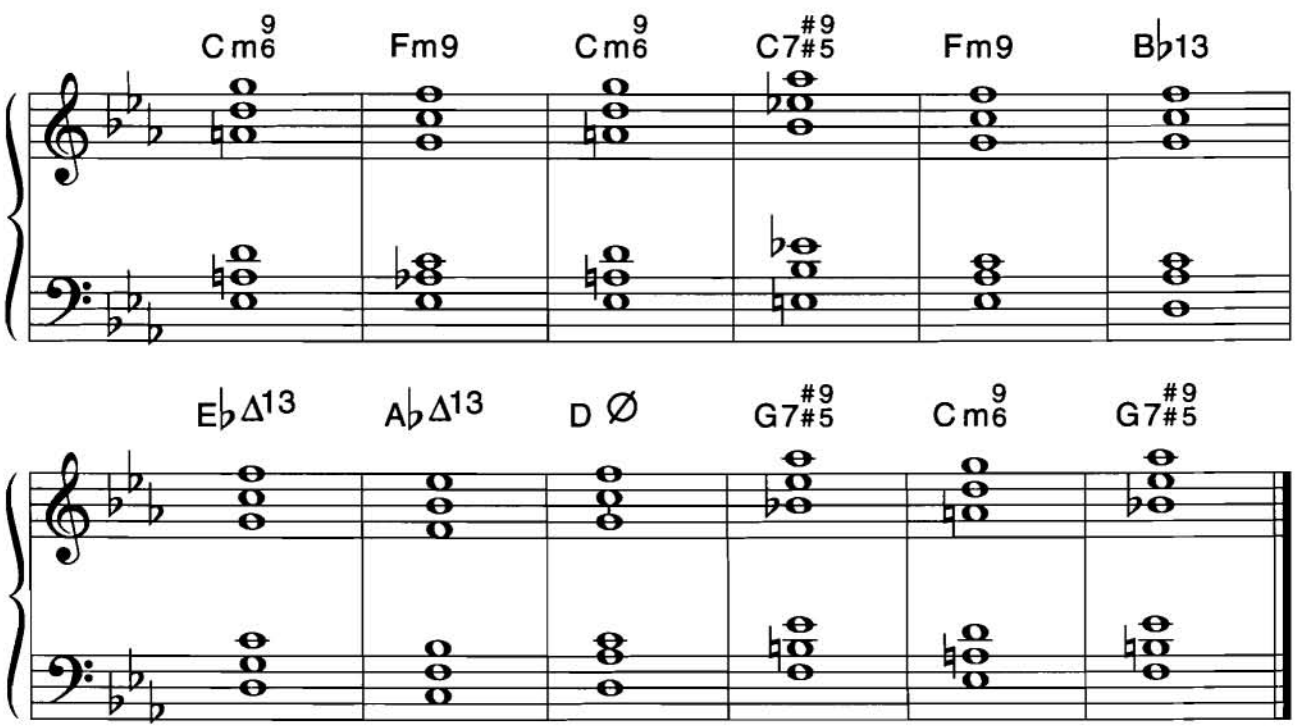
4) The goal is that the voice-leading or connection of the voicings is very smooth involving step-wise motion and continuation of common tones for the most part. This results in a smoother musical effect and is easier to play.

♩ = 132

Skill 97a: Blues in C Minor, Format 1

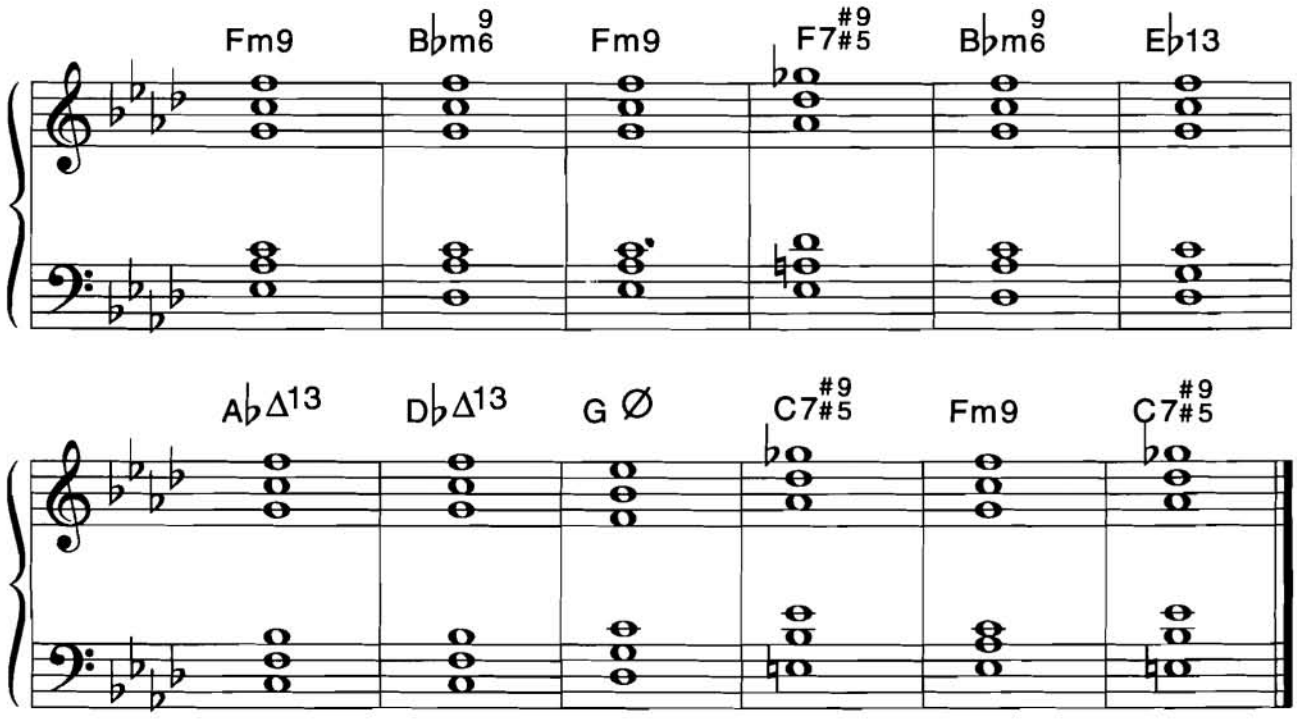


Skill 97b: Blues in C Minor, Format 2

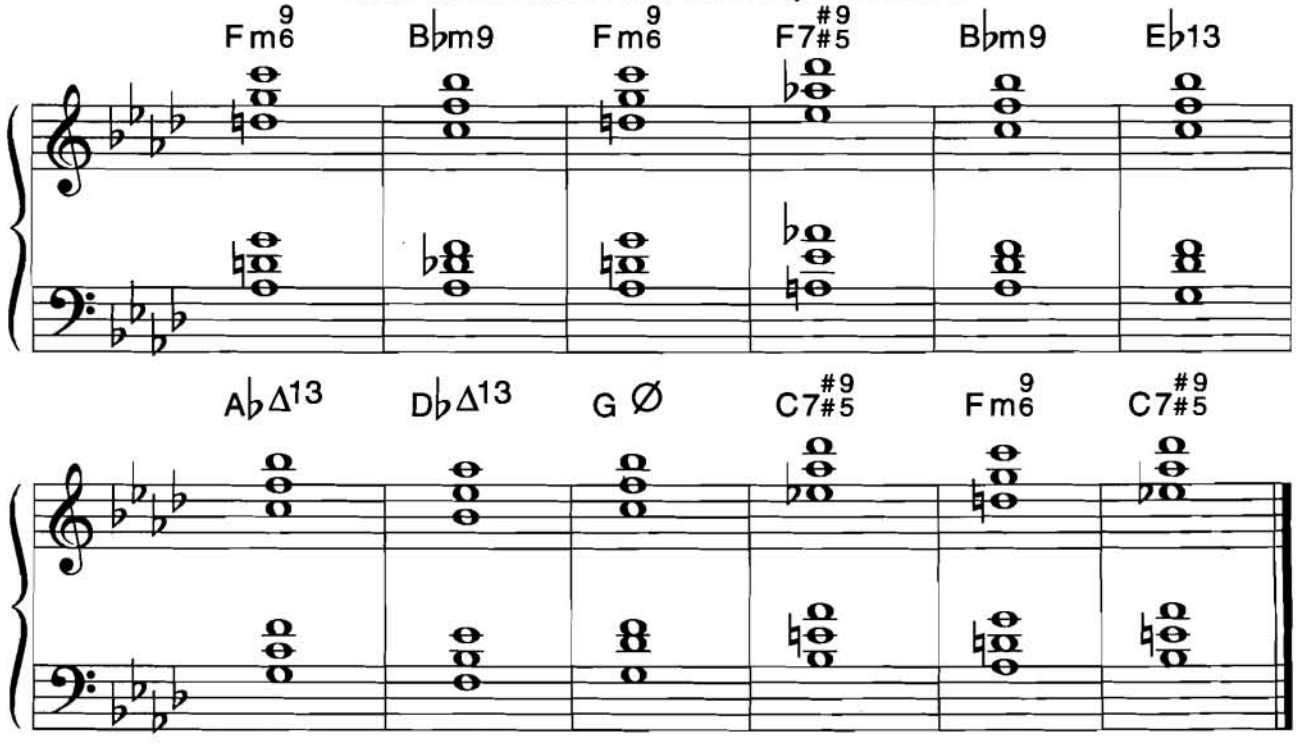


♩ = 132

Skill 98a: Blues in F Minor, Format 1

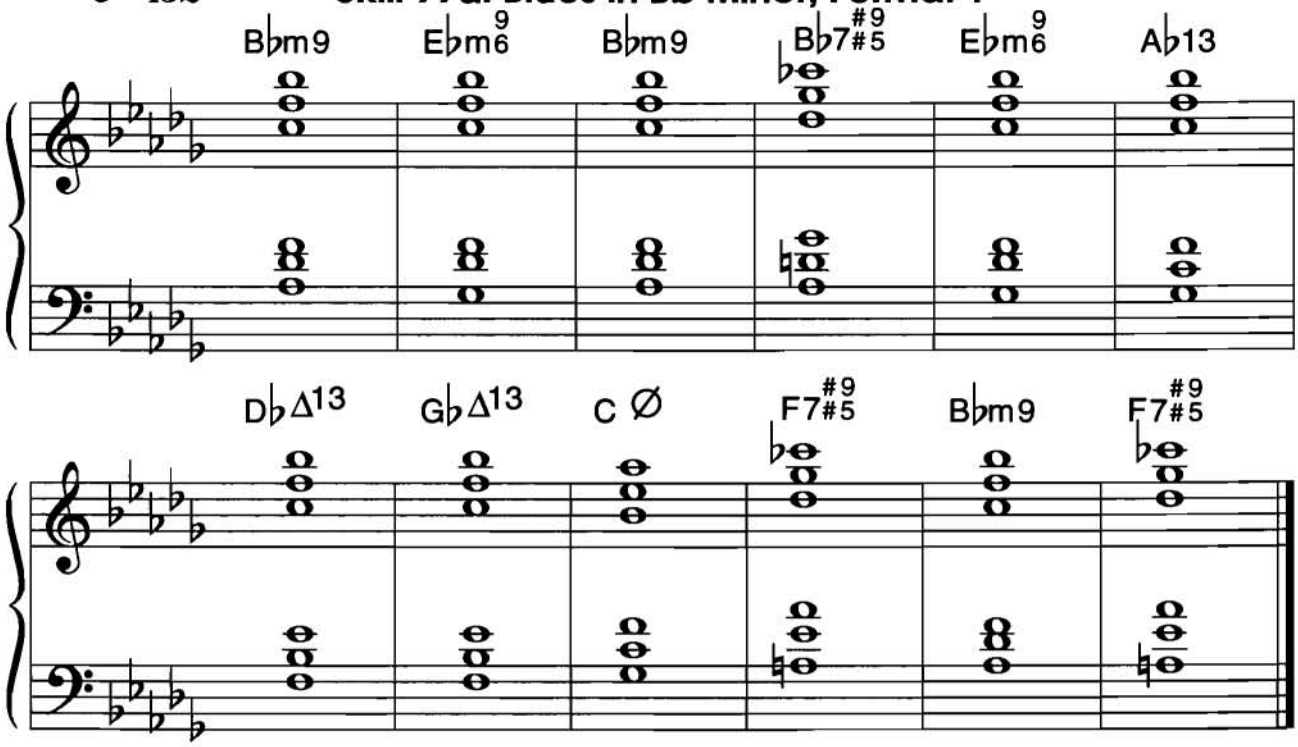


Skill 98b: Blues in F Minor, Format 2

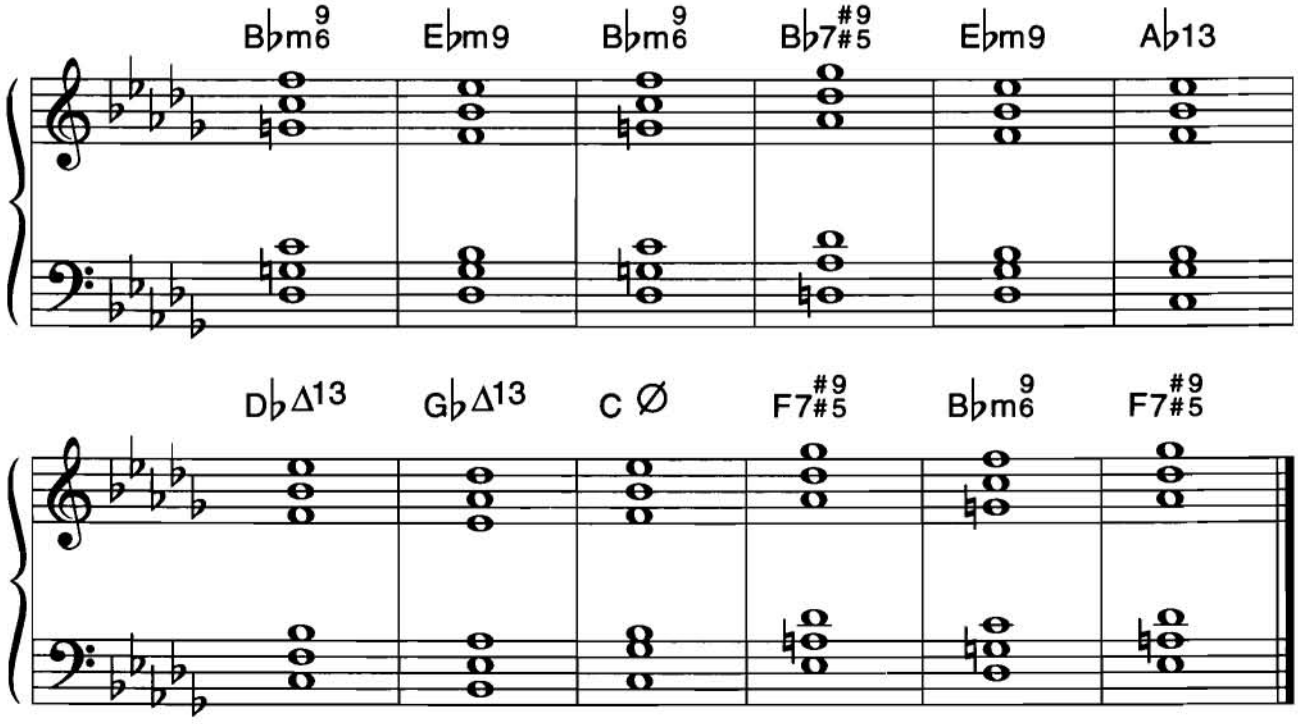


♩ = 132

Skill 99a: Blues in Bb Minor, Format 1

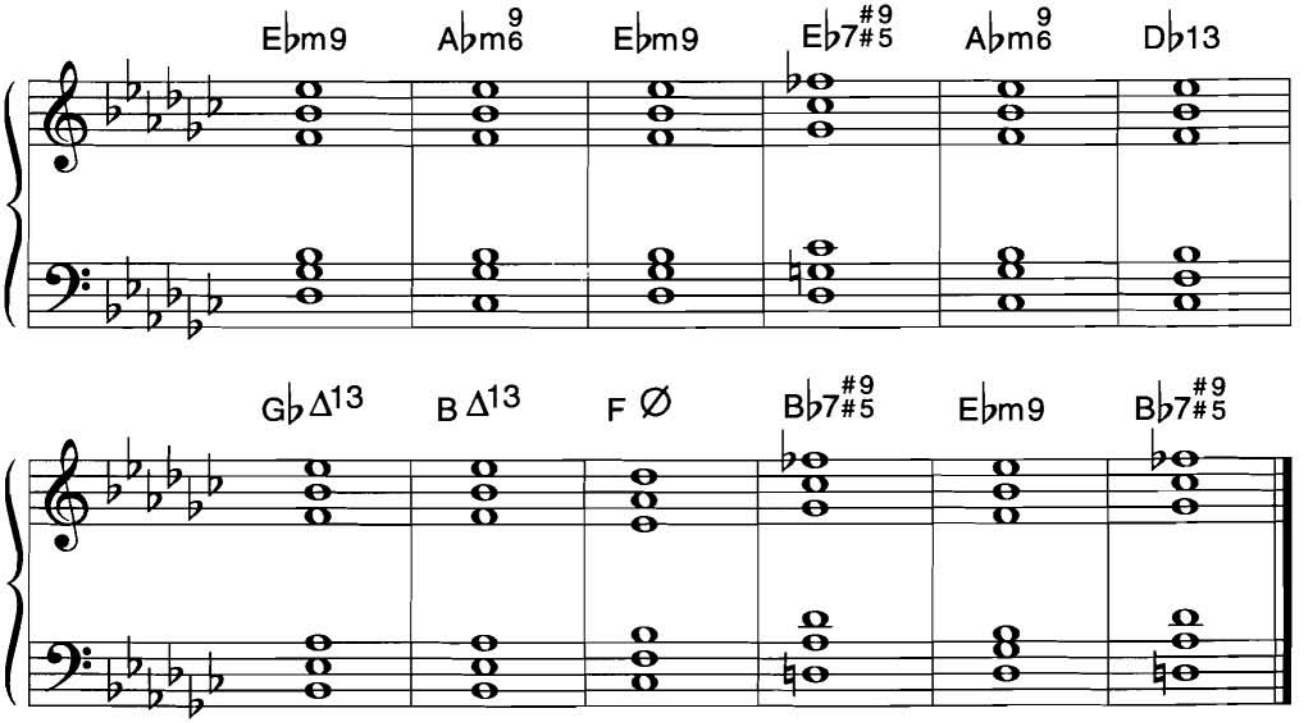


Skill 99b: Blues in Bb Minor, Format 2

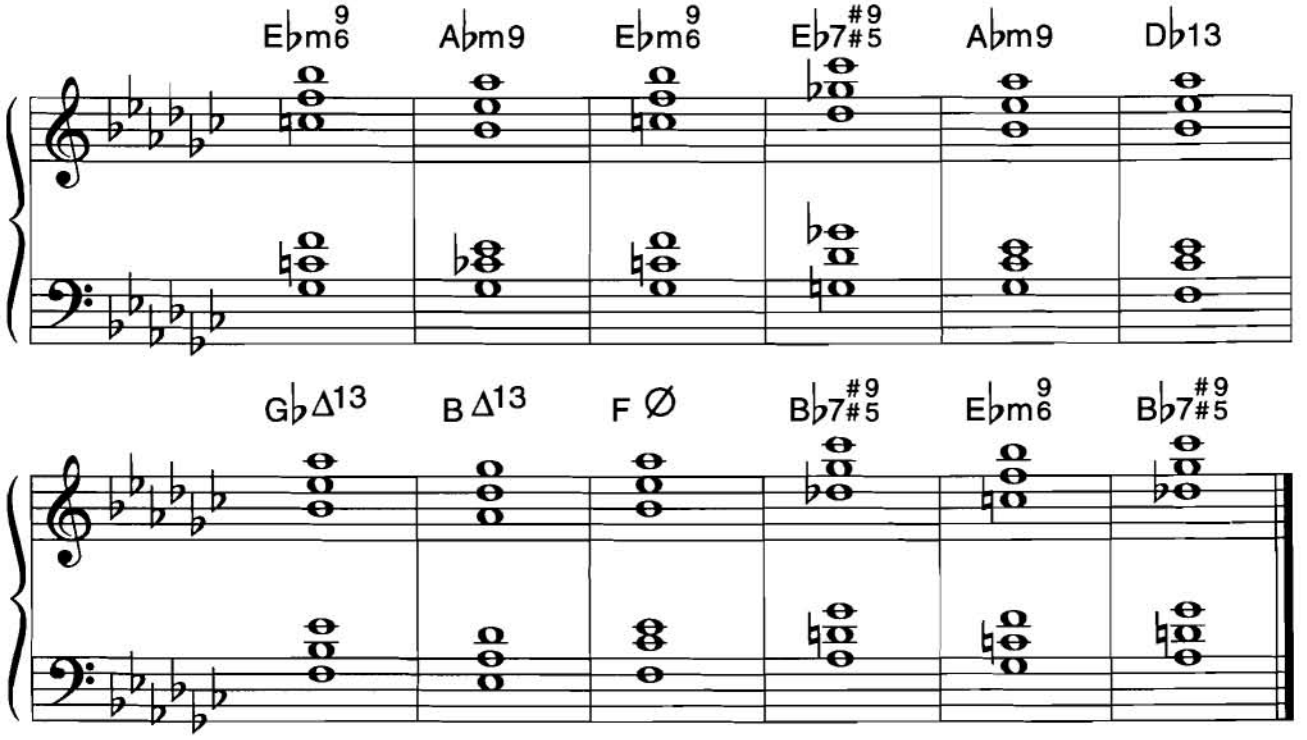


♩ = 132

Skill 100a: Blues in Eb Minor, Format 1

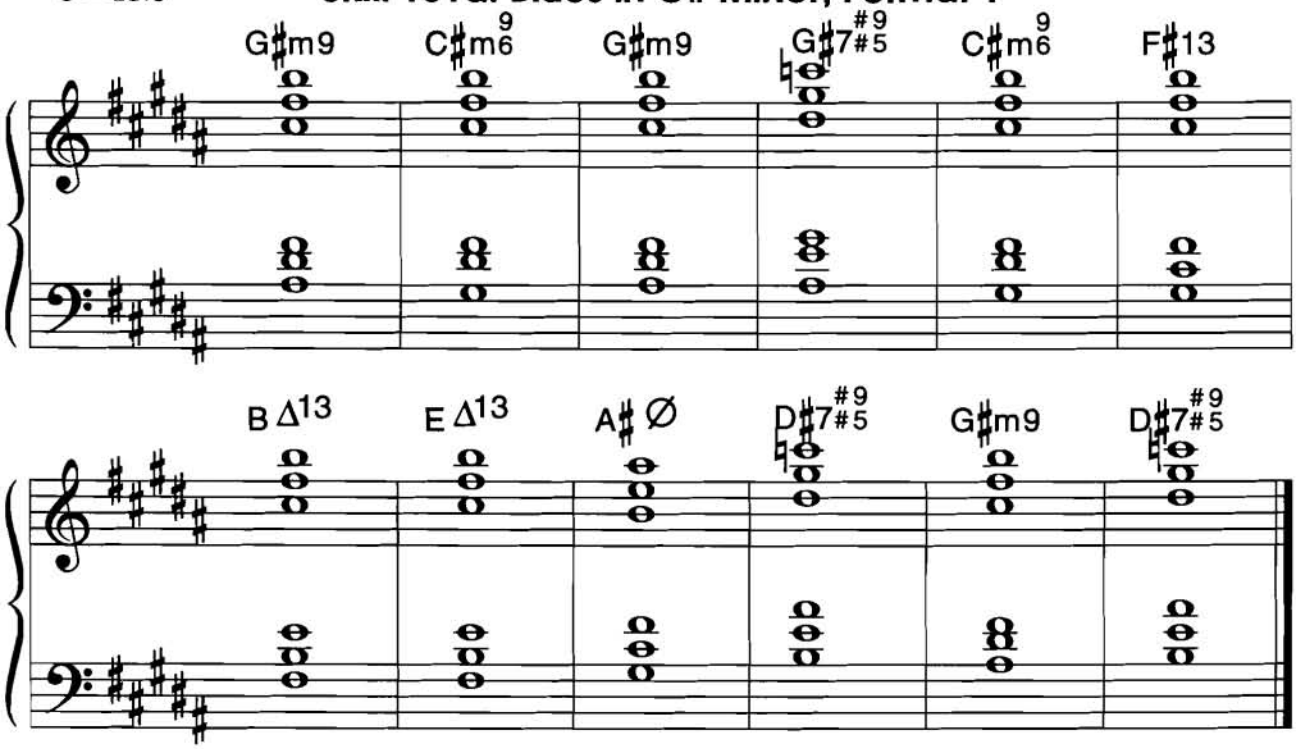


Skill 100b: Blues in Eb Minor, Format 2

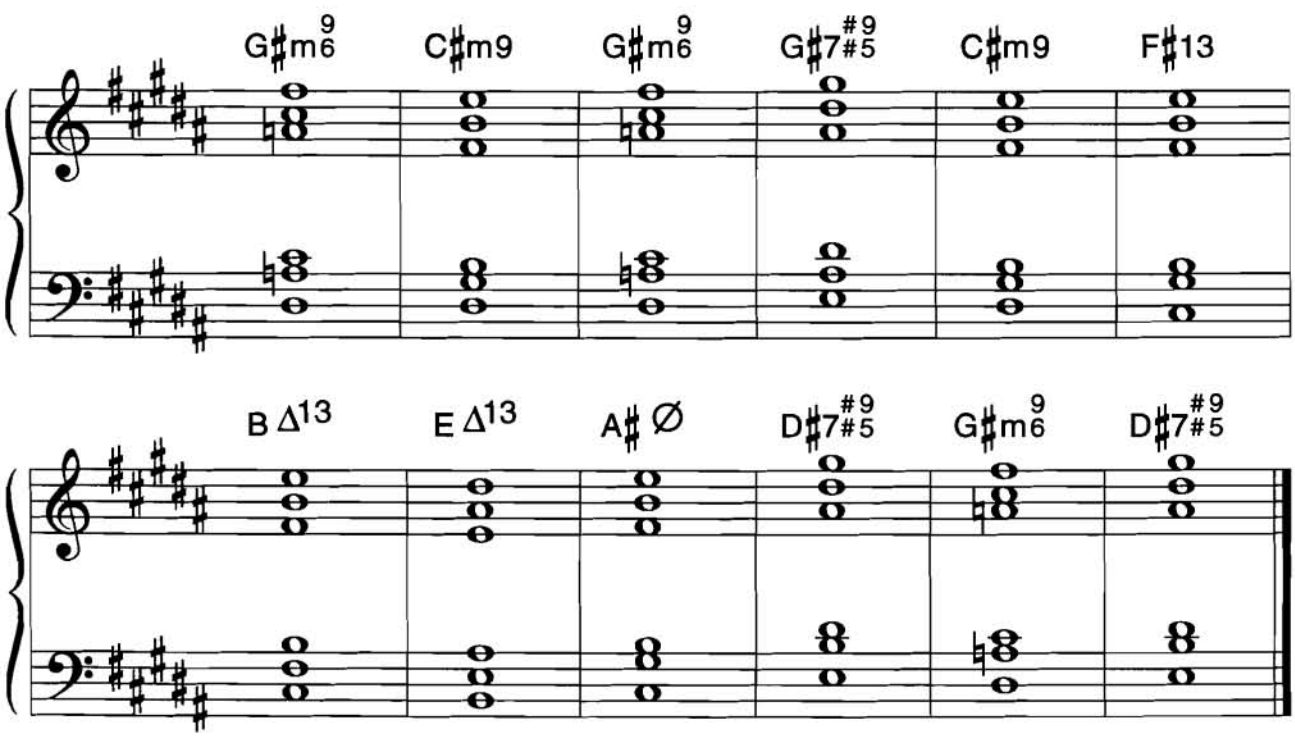


♩ = 132

Skill 101a: Blues in G# Minor, Format 1

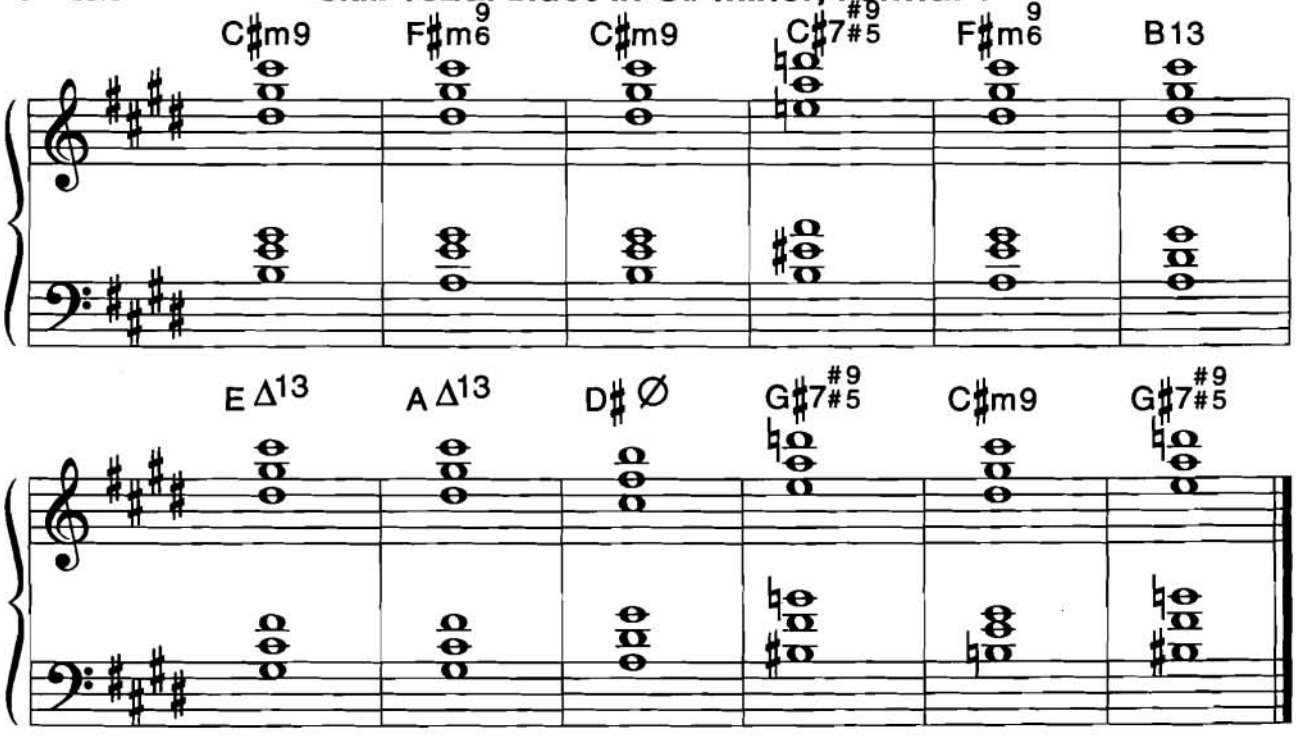


Skill 101b: Blues in G# Minor, Format 2

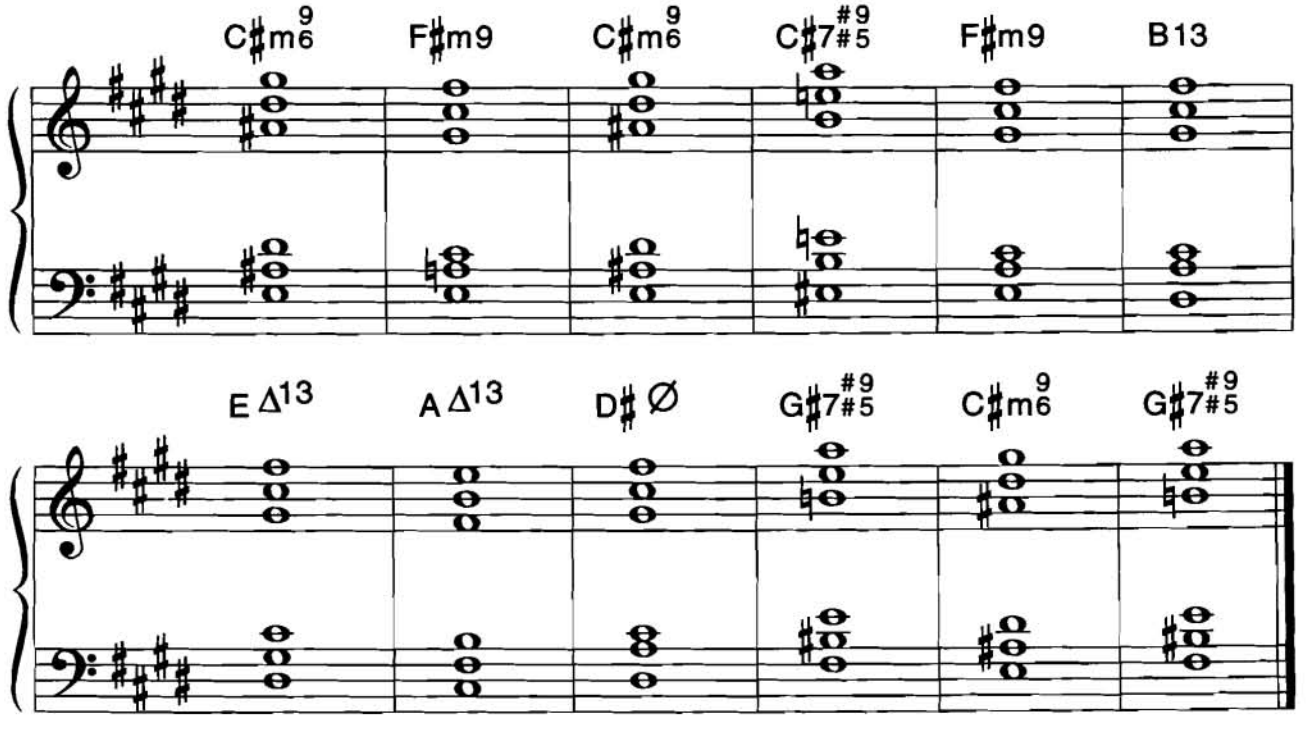


♩ = 132

Skill 102a: Blues in C# Minor, Format 1

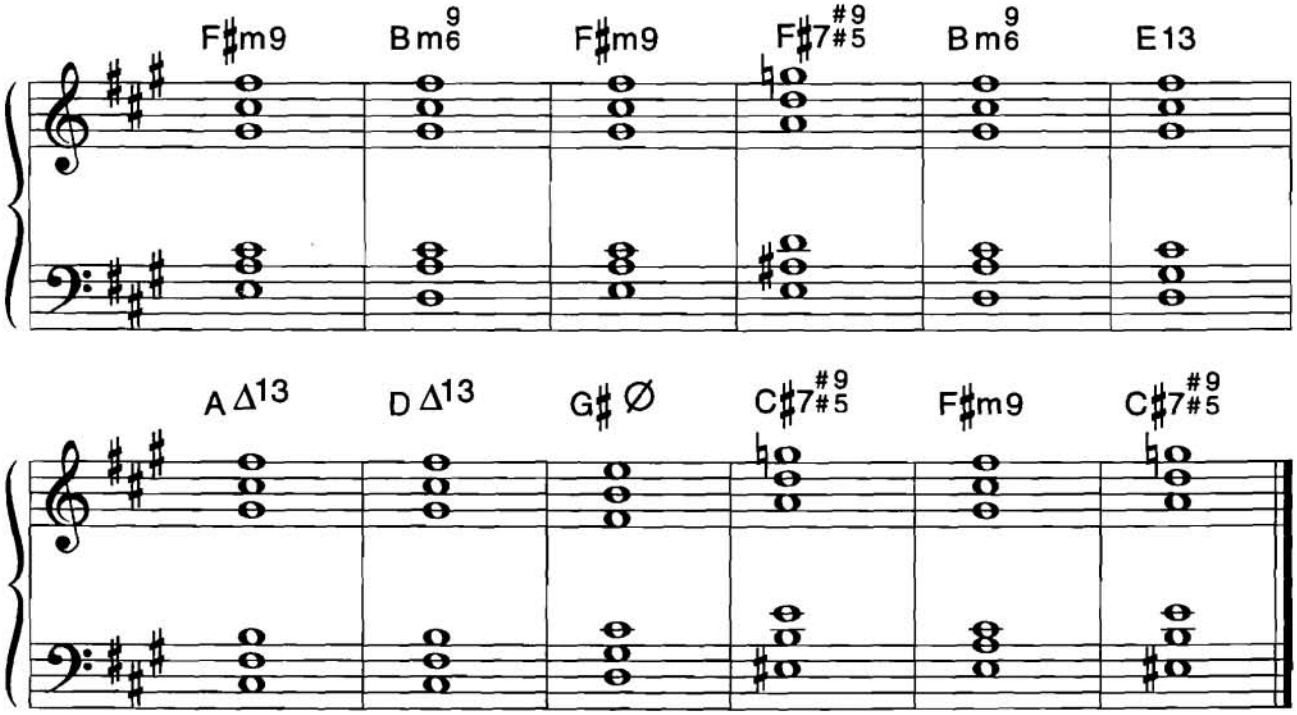


Skill 102b: Blues in C# Minor, Format 2

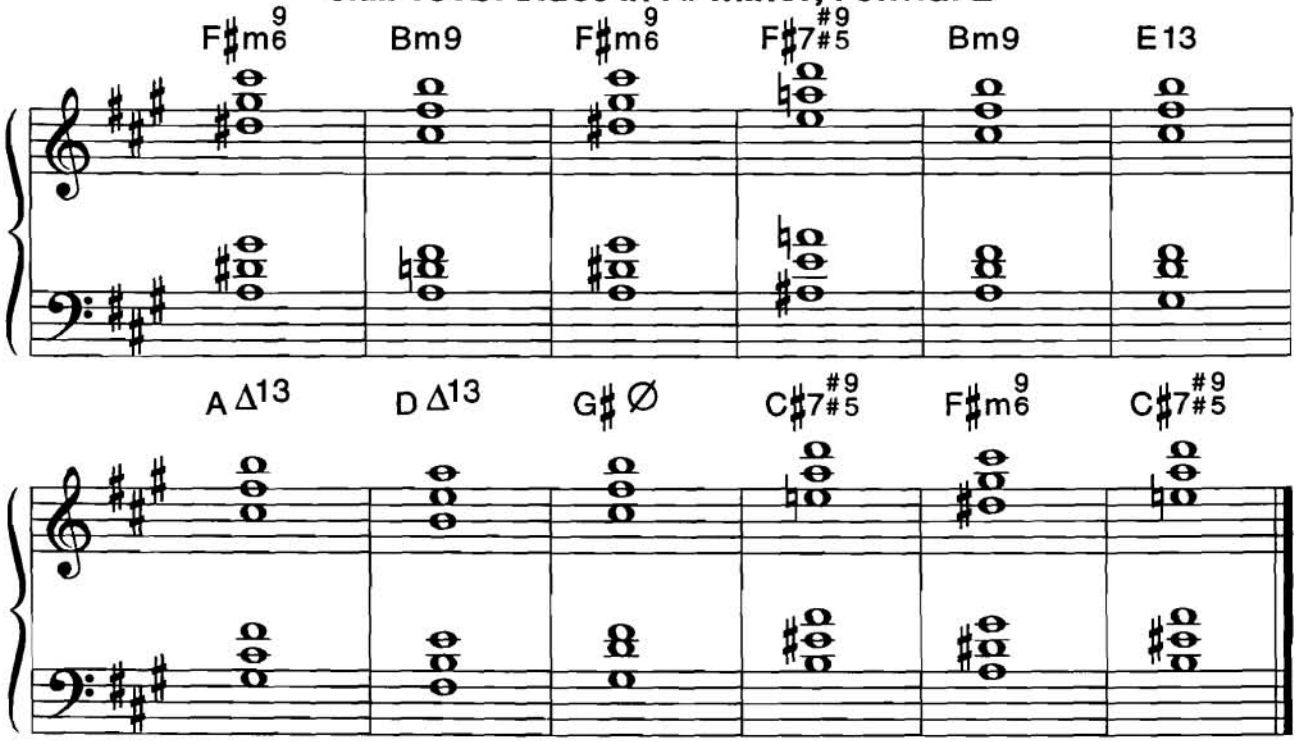


♩ = 132

Skill 103a: Blues in F# Minor, Format 1

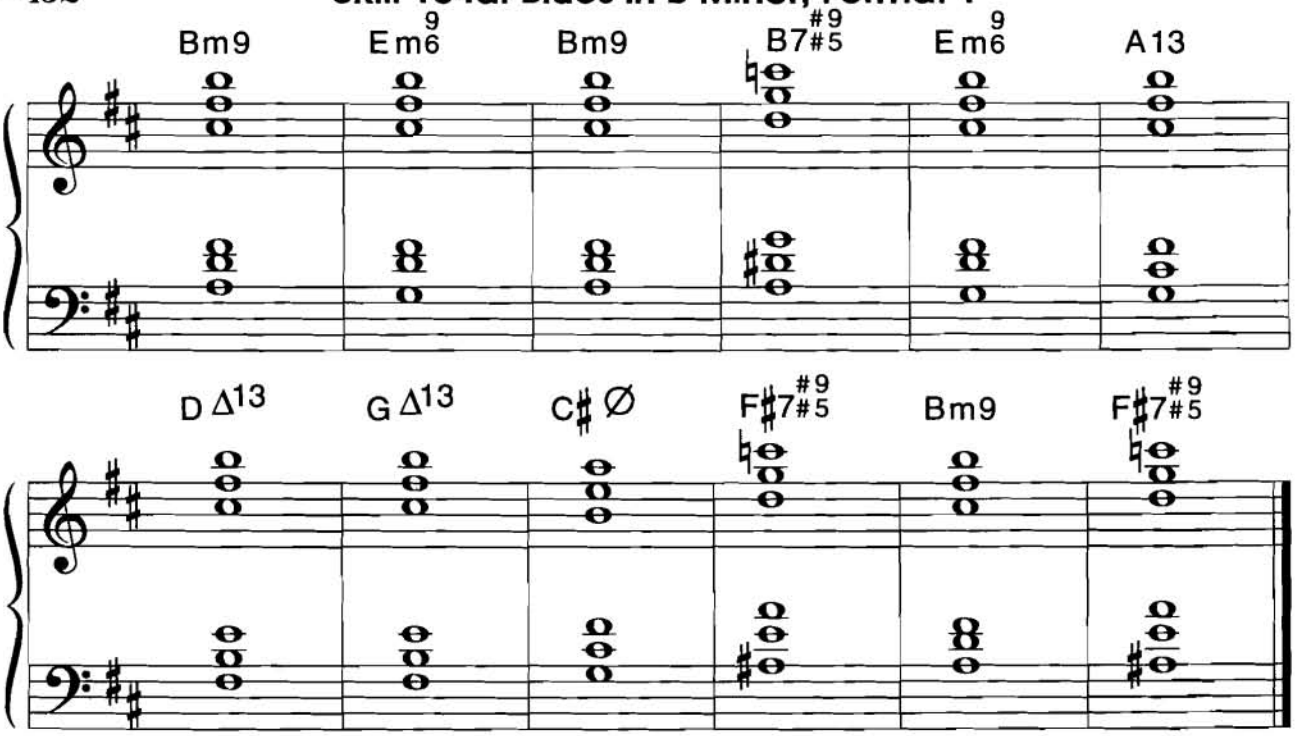


Skill 103b: Blues in F# Minor, Format 2

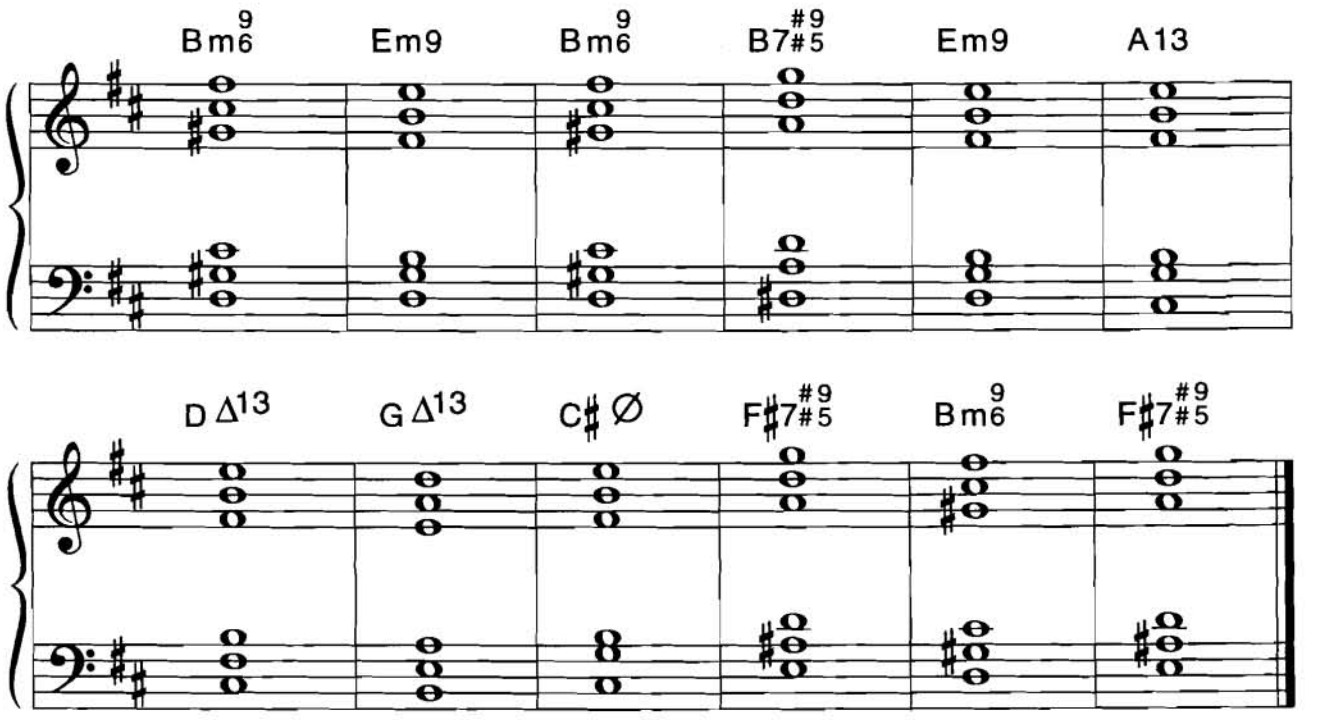


♩ = 132

Skill 104a: Blues in B Minor, Format 1

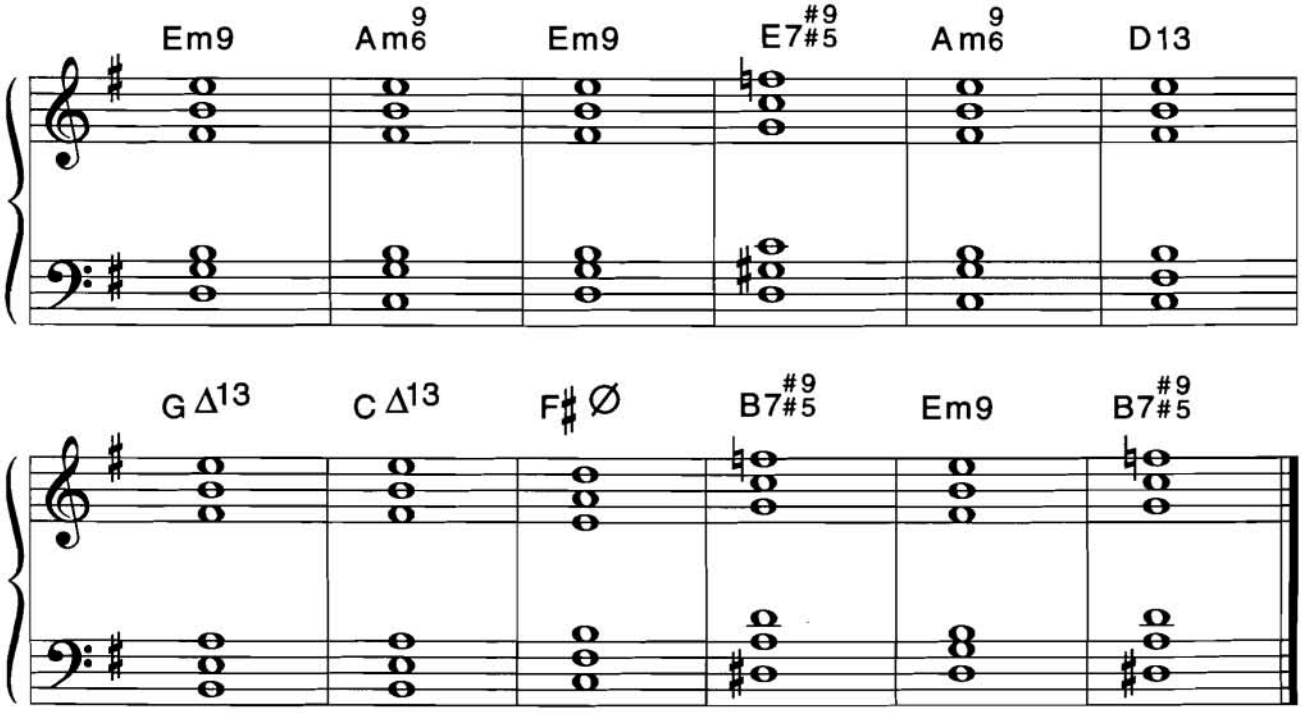


Skill 104b: Blues in B Minor, Format 2

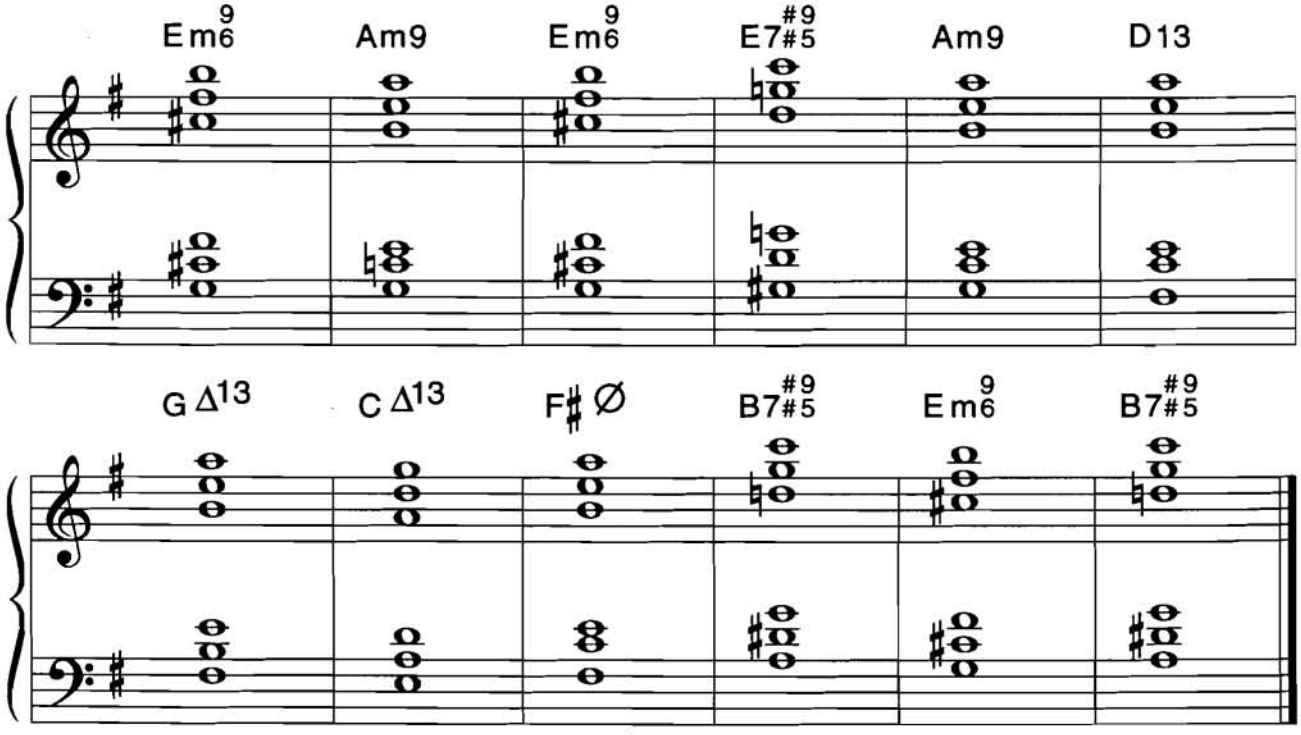


♩ = 132

Skill 105a: Blues in E Minor, Format 1

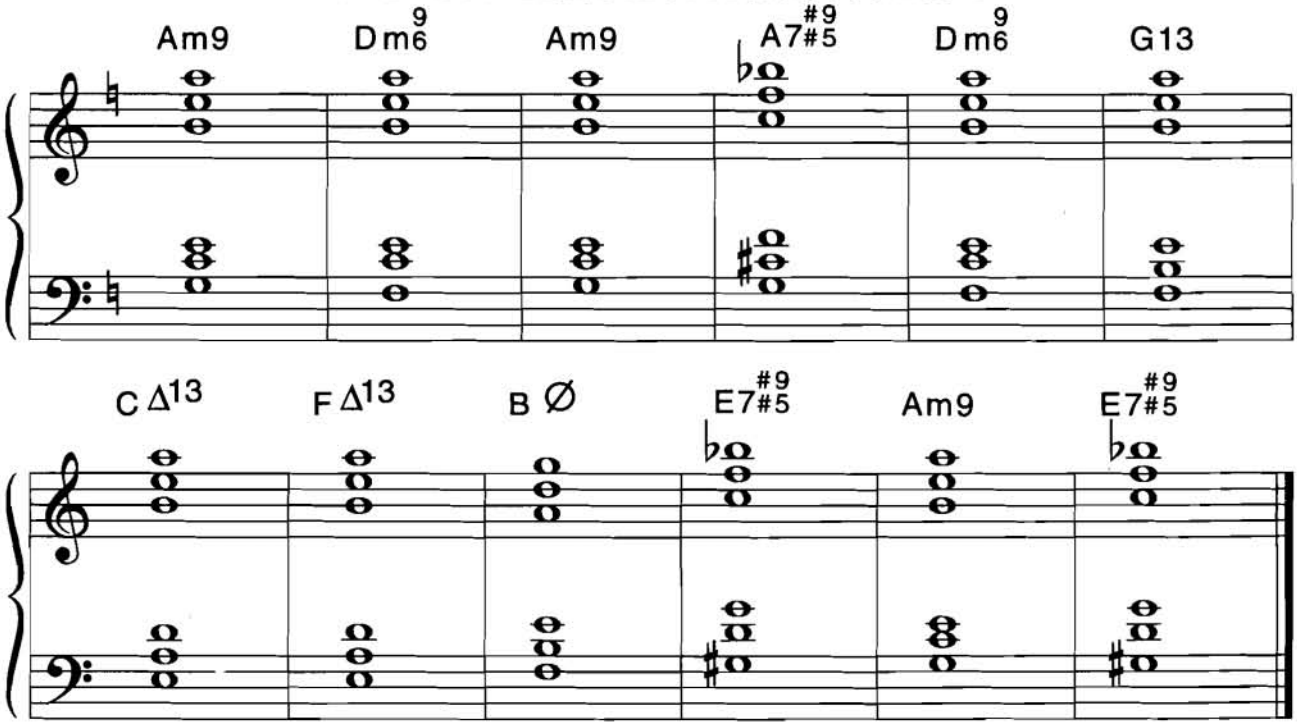


Skill 105b: Blues in E Minor, Format 2

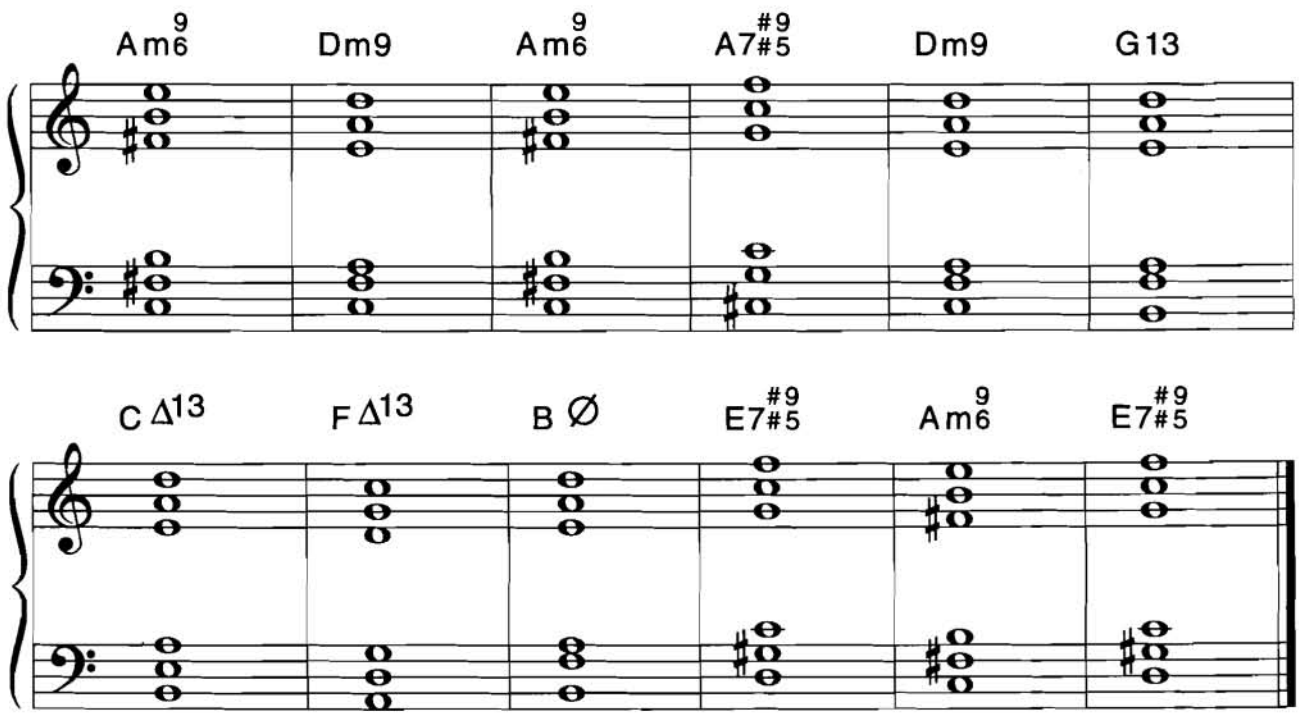


♩ = 132

Skill 106a: Blues in A Minor, Format 1

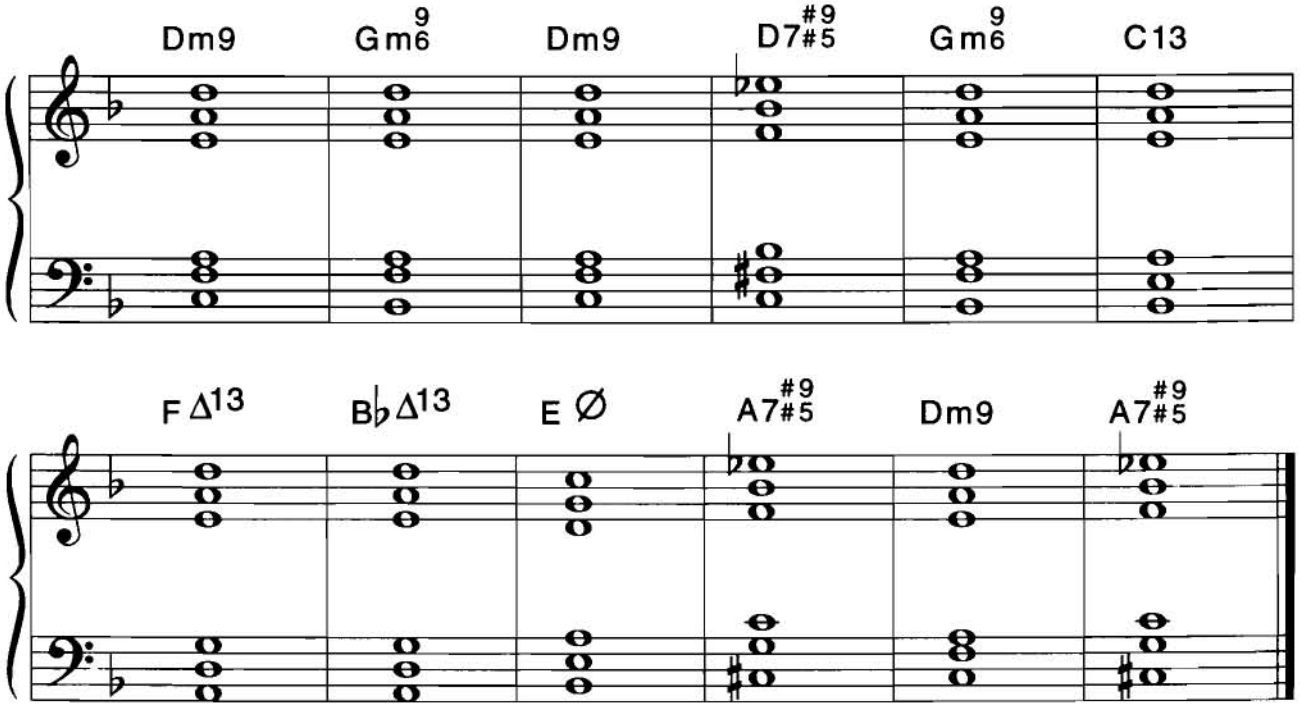


Skill 106b: Blues in A Minor, Format 2

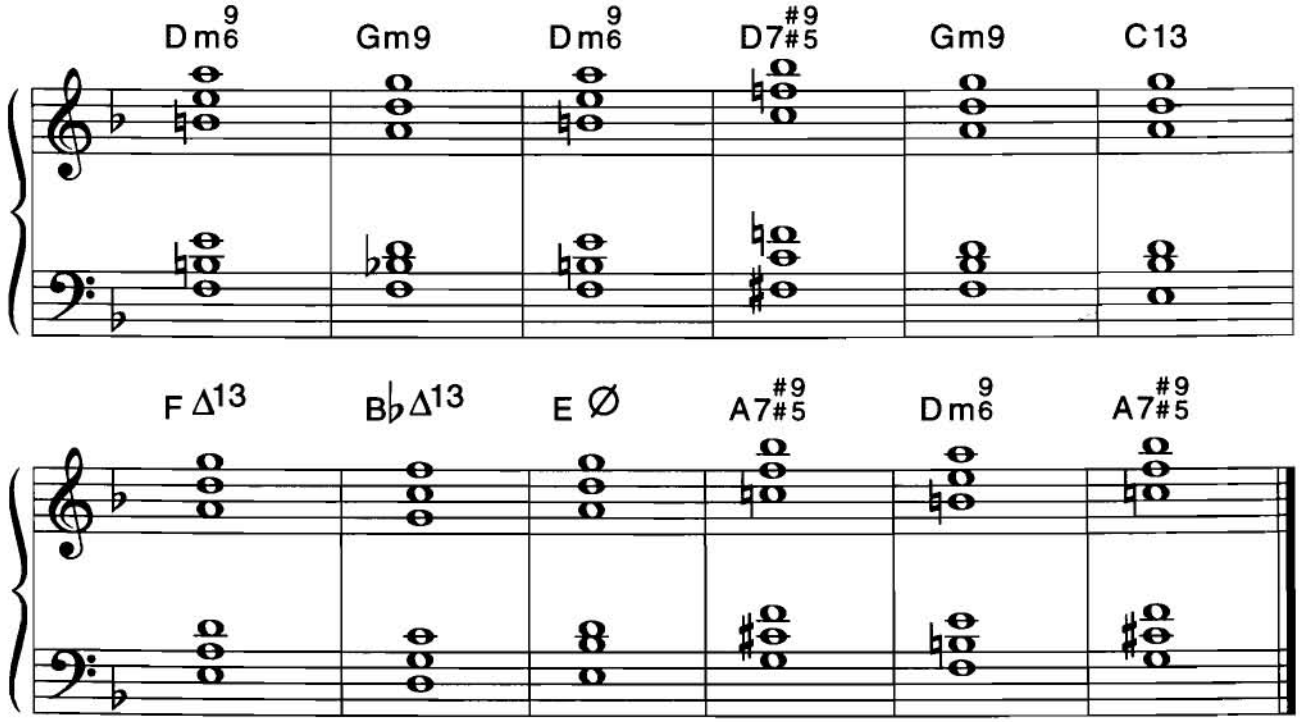


♩ = 132

Skill 107a: Blues in D Minor, Format 1

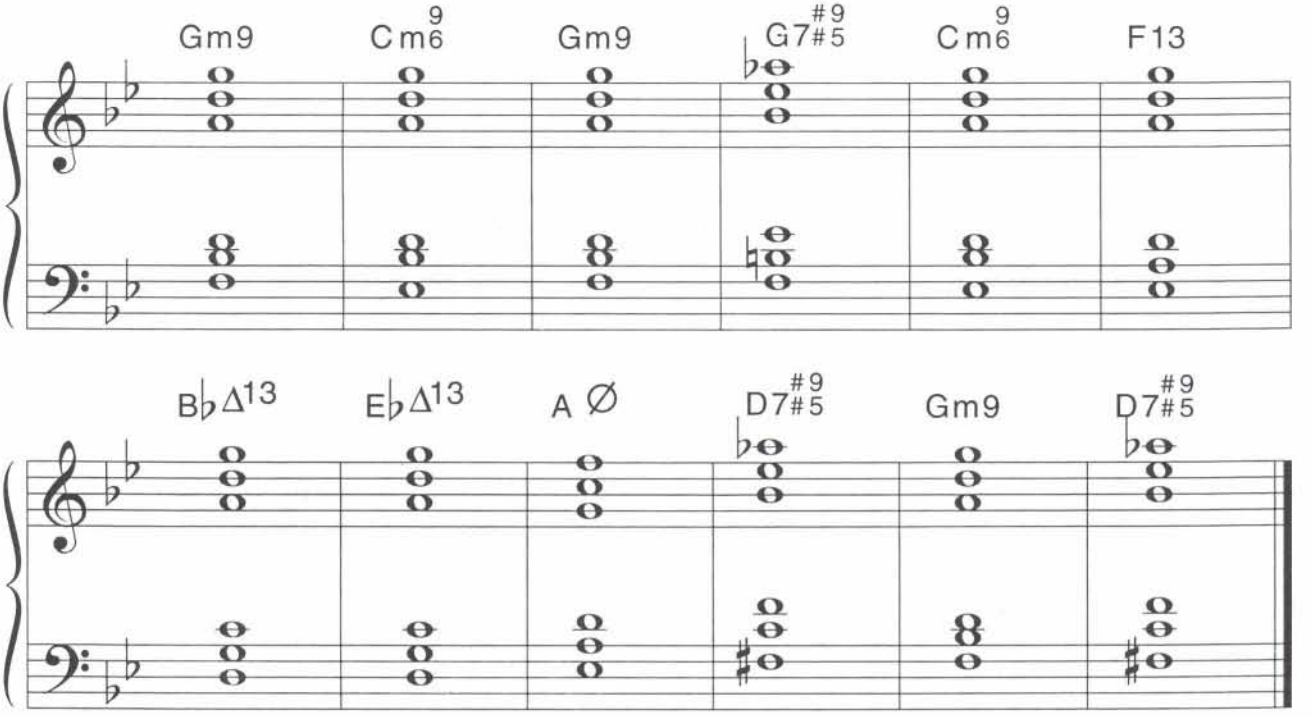


Skill 107b: Blues in D Minor, Format 2

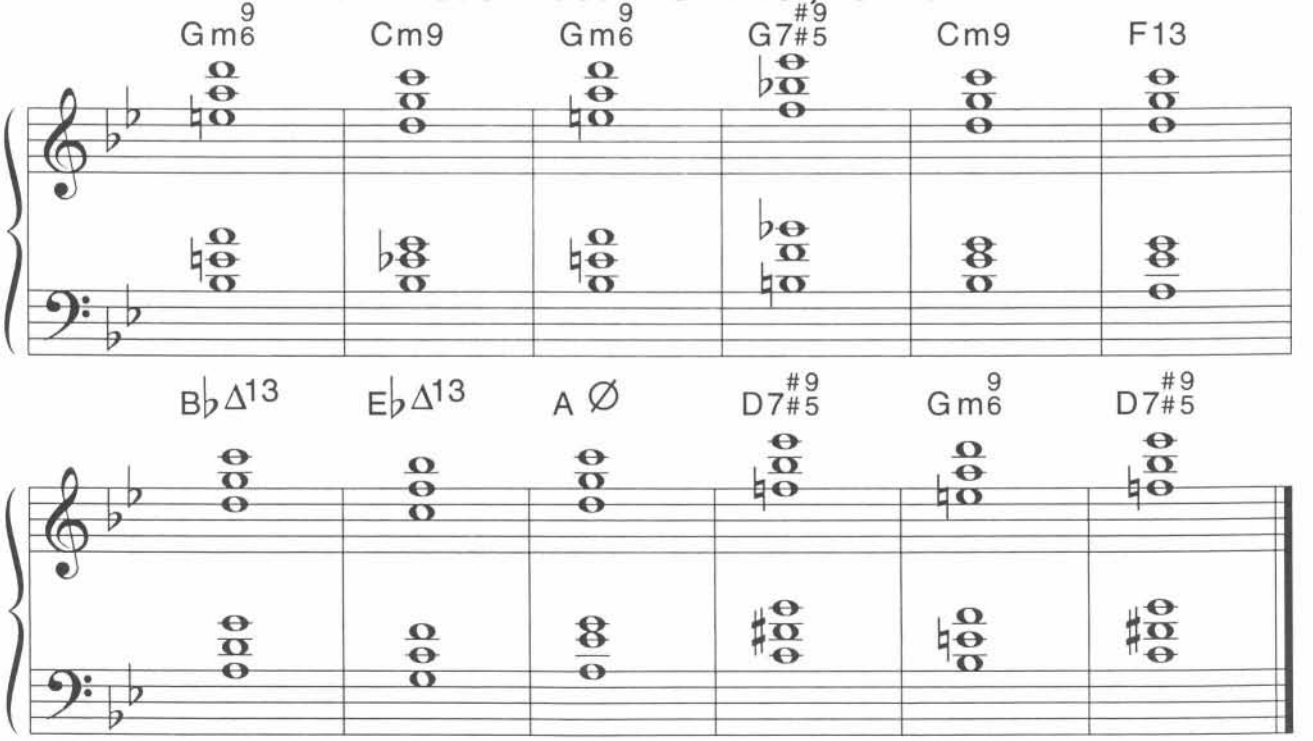


♩ = 132

Skill 108a: Blues in G Minor, Format 1



Skill 108b: Blues in G Minor, Format 2



Dominant 7th Polychords

Dominant 7th chords offer the most variety for combinations of alterations and/or extensions. Polychords are an excellent way to achieve colorful two-hand voicings for the various dominant sounds. In learning these progressions, observe the following:

1) Observe the relationship between the top triad of the polychord and the basic 7th chord. You can create a kind of algebraic formula (i.e. A over B = C). For example, in Skill 109, the top chord is a major triad located a whole step above the basic dominant 7th. So to create that sound in any key, you simply use that " formula". Here is a summary of the relationships:

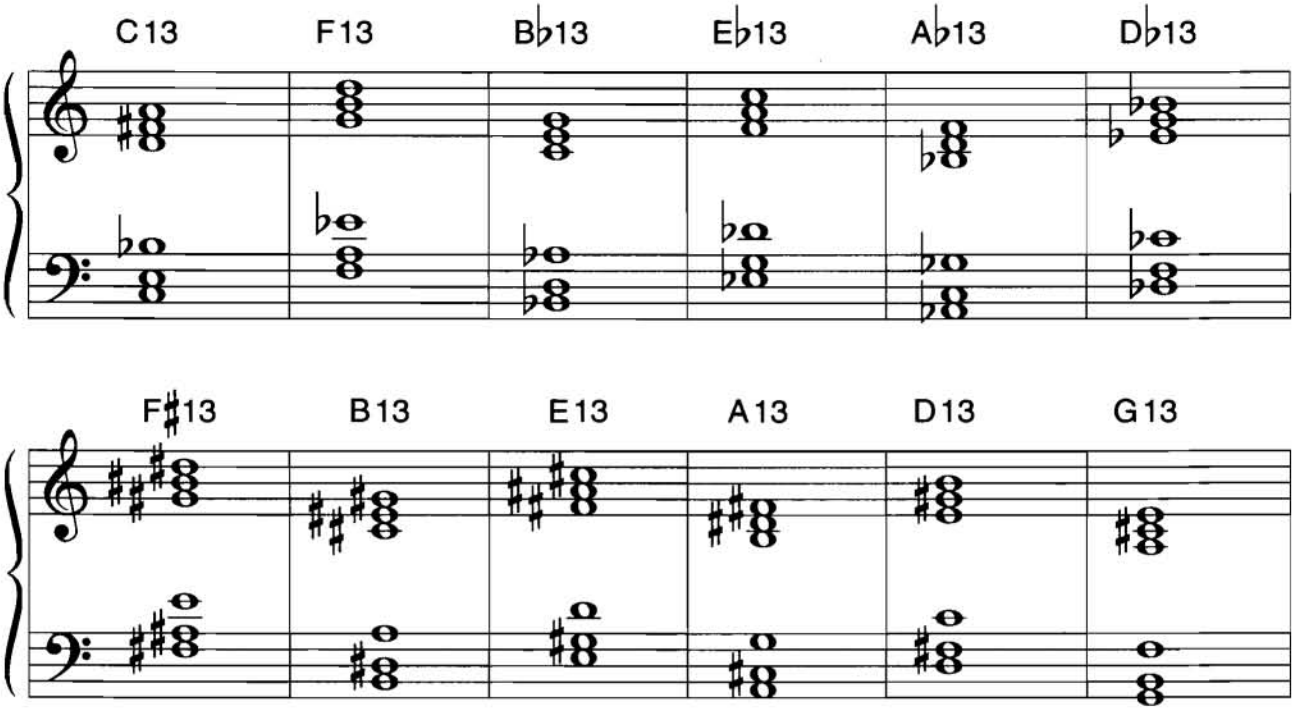
Skill	Top triad	Location in relation to the dominant
109	major	whole step above
110	major	minor 3rd above
111	major	tri-tone above
112	major	minor 6th above
113	major	major 6th above
114	minor	half step above
115	minor	minor 3rd above
116	minor	tri-tone above

2) Notice that the 5th of the basic dominant 7th is omitted since it is either a dispensable tone or the upper triad adds an altered 5th that is intended to replace it anyway.

3) These voicings involve root positions of both the dominant 7th and the upper triad and they sound very satisfactory this way. However, many variations of each skill are possible. Try using a 3-7-9 or 7-3-6 voicing of the dominant 7th in the left hand and invert the triad in different positions in the right hand. Any note of the triad may also be doubled in octaves.

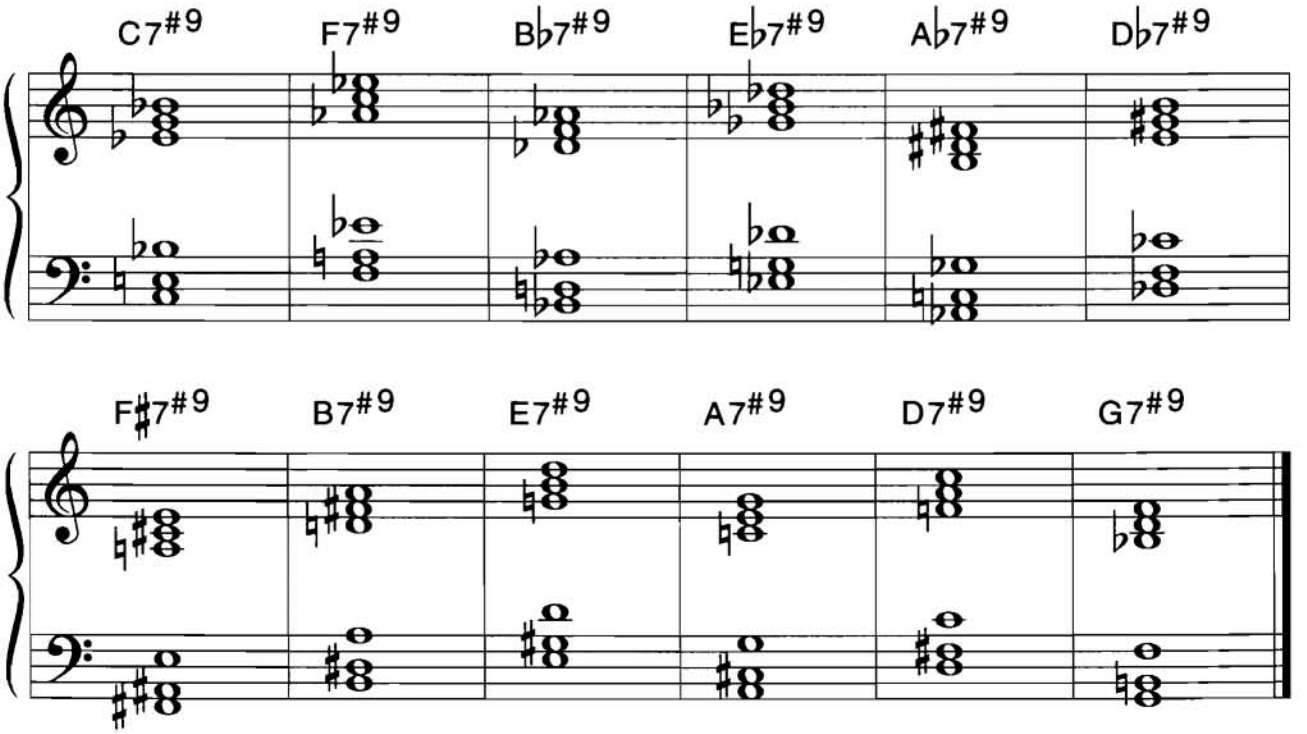
♩ = 120

Skill 109: Dominant 13



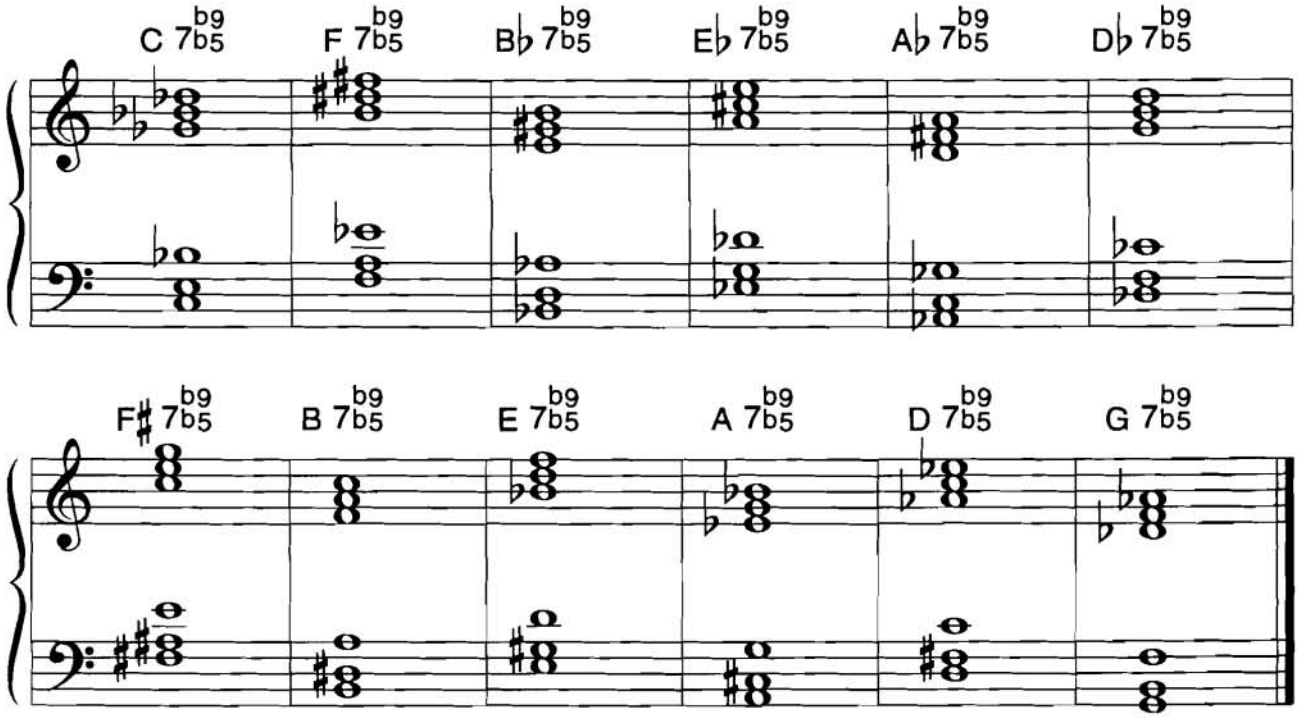
♩ = 120

Skill 110: Dominant 7#9



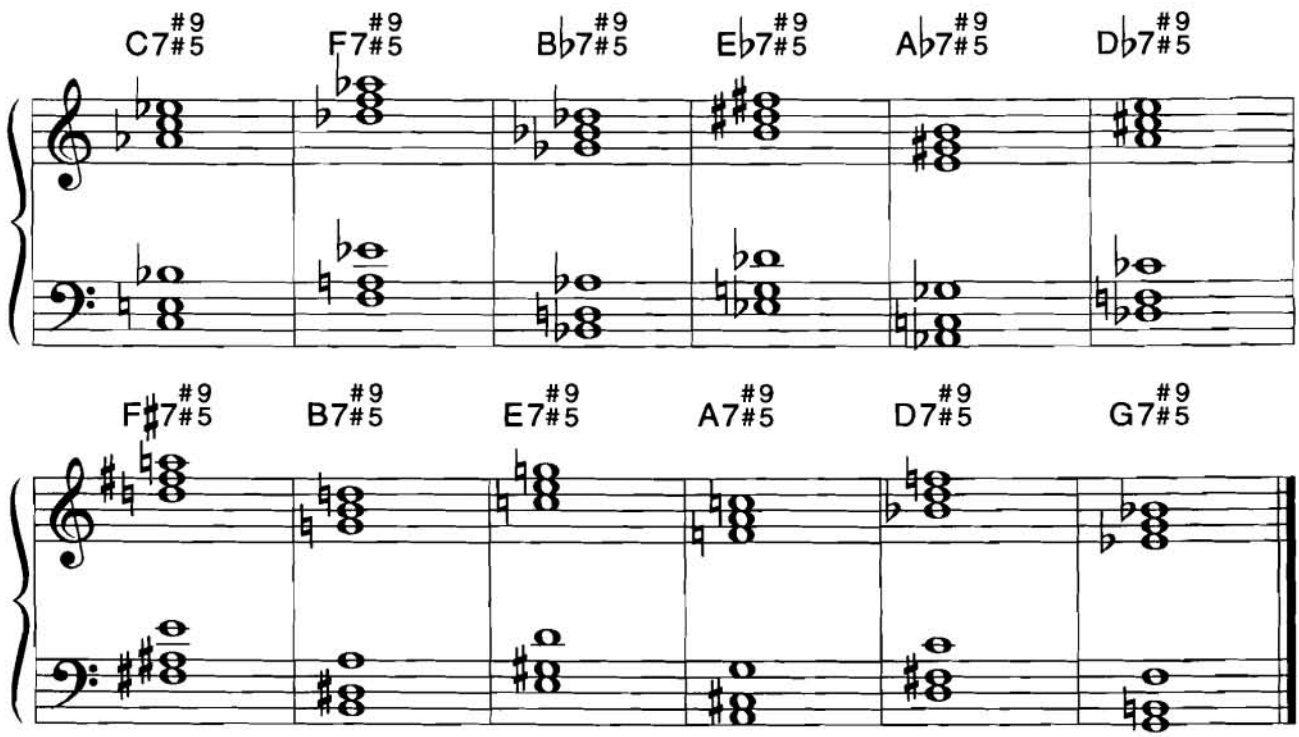
♩ = 120

Skill 111: Dominant 7b5b9



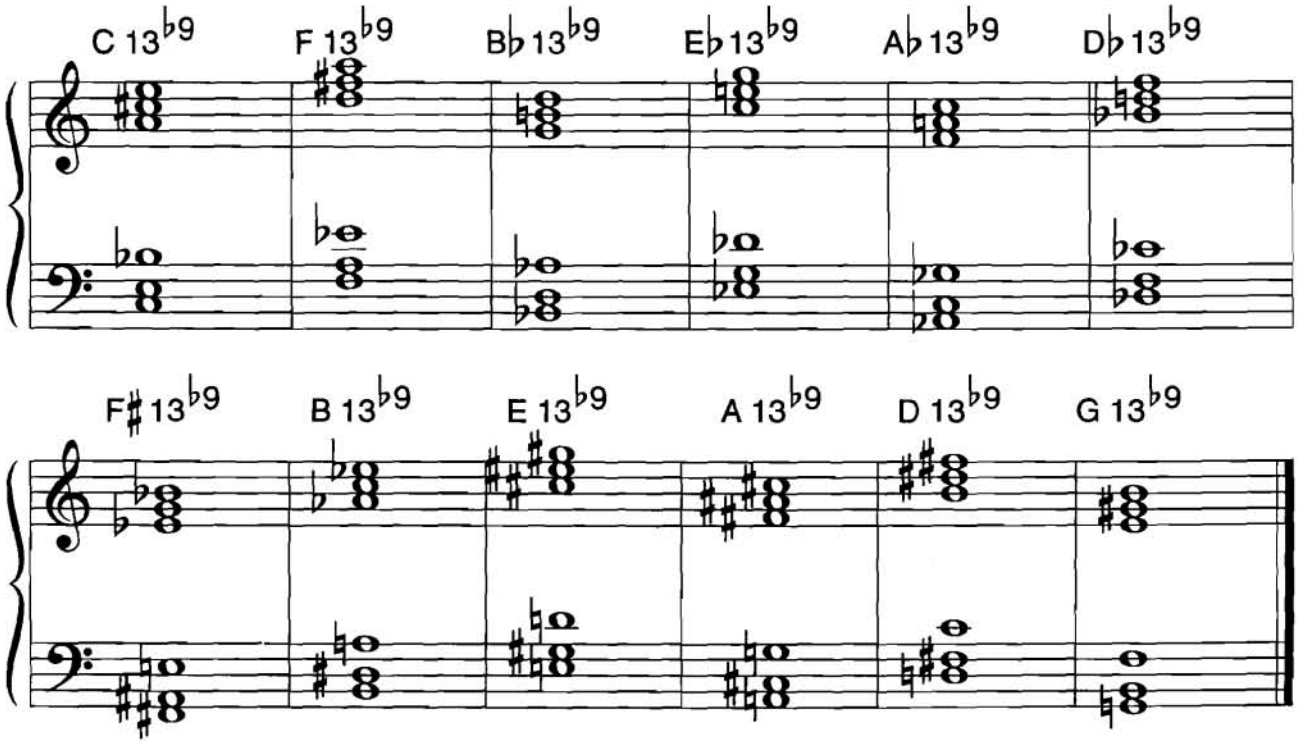
♩ = 120

Skill 112: Dominant 7#5#9



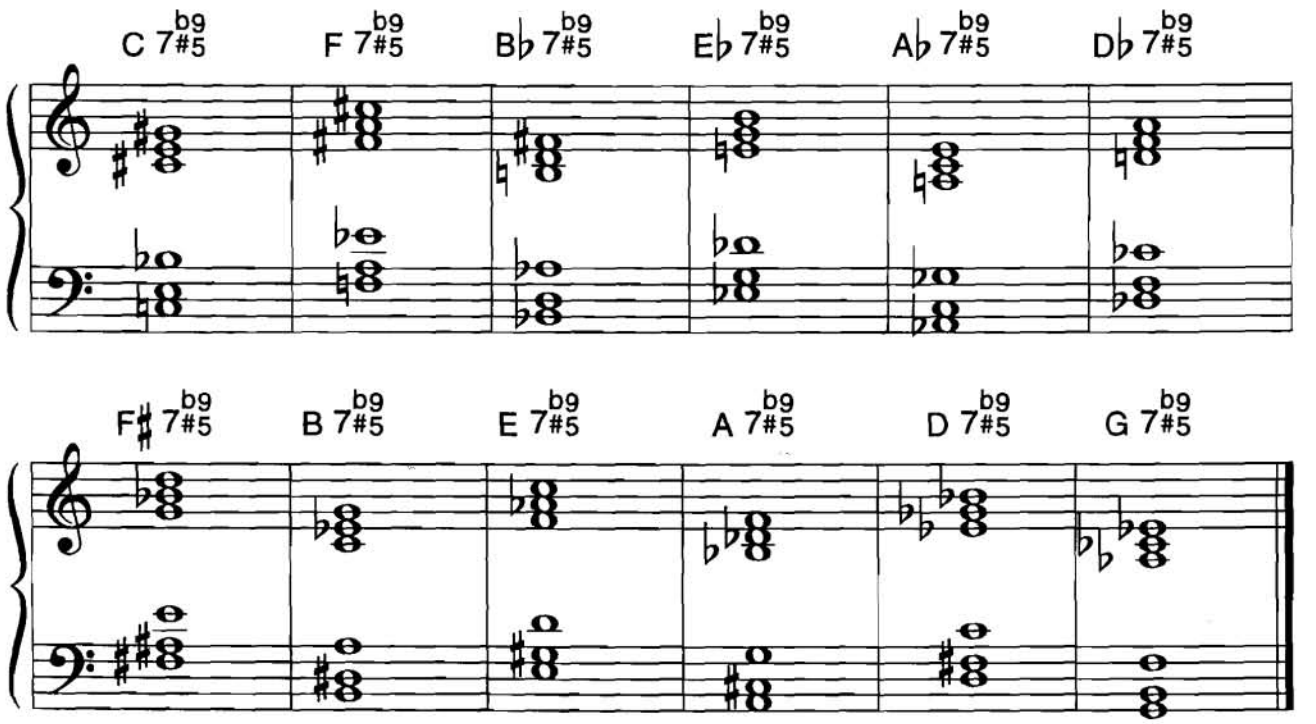
♩ = 120

Skill 113: Dominant 13b9



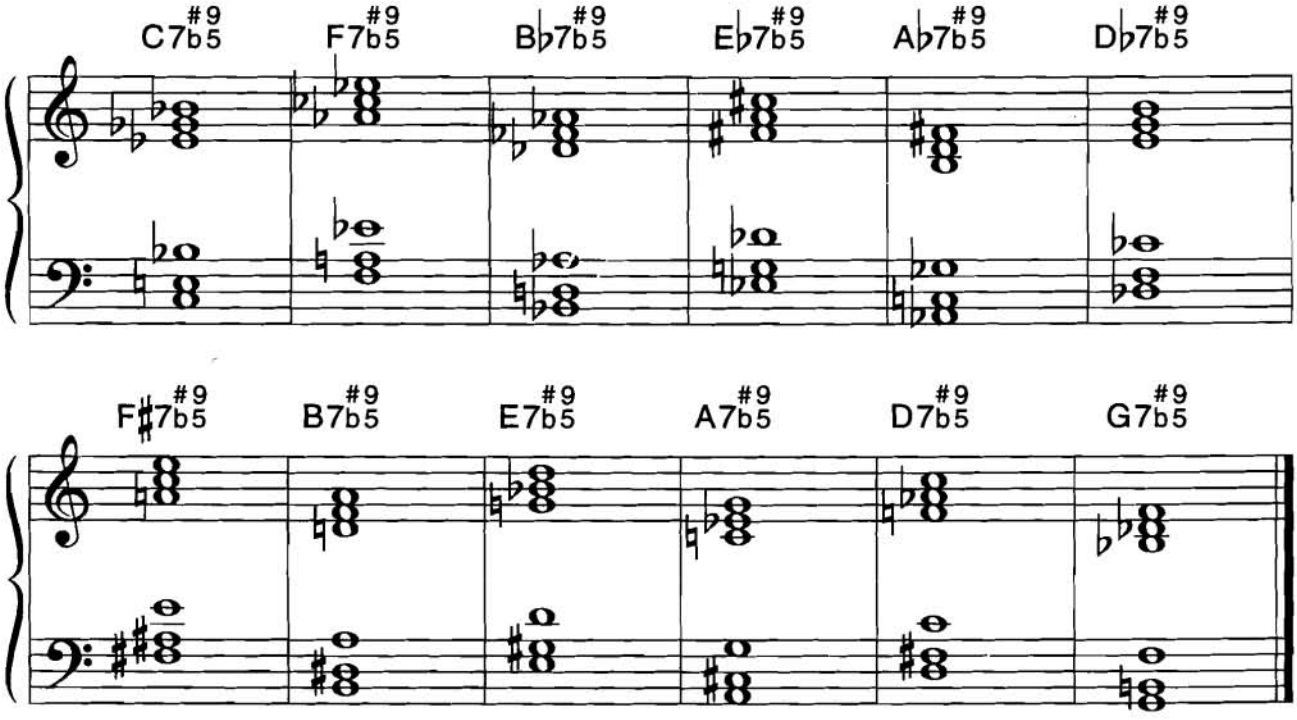
♩ = 120

Skill 114: Dominant 7#5b9



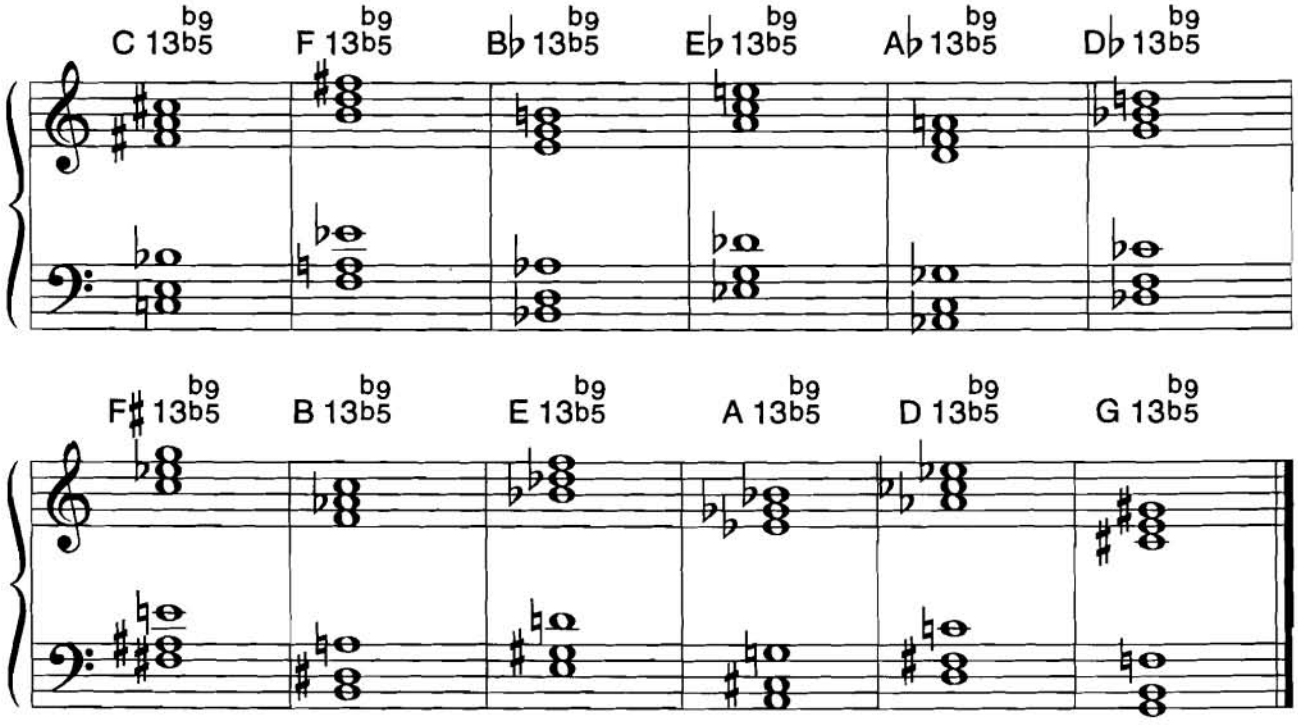
♩ = 120

Skill 115: Dominant 7b5#9



♩ = 120

Skill 116: Dominant 13b5b9



Dominant Polychord Groups

This skill utilizes five of the polychord formulas studied in Skills 109 through 113 and demonstrates one way of using polychords for melodic motion. The harmony doesn't change but the color of the dominant 7th changes as the triads move over the top of it. This approach can be used effectively in ballad playing where the duration of a dominant 7th may be quite long at times. In learning these progressions, observe the following:

1) All of the triads are major triads moving in parallel motion. Though these are root position triads, different inversions could be used for some or all of them.

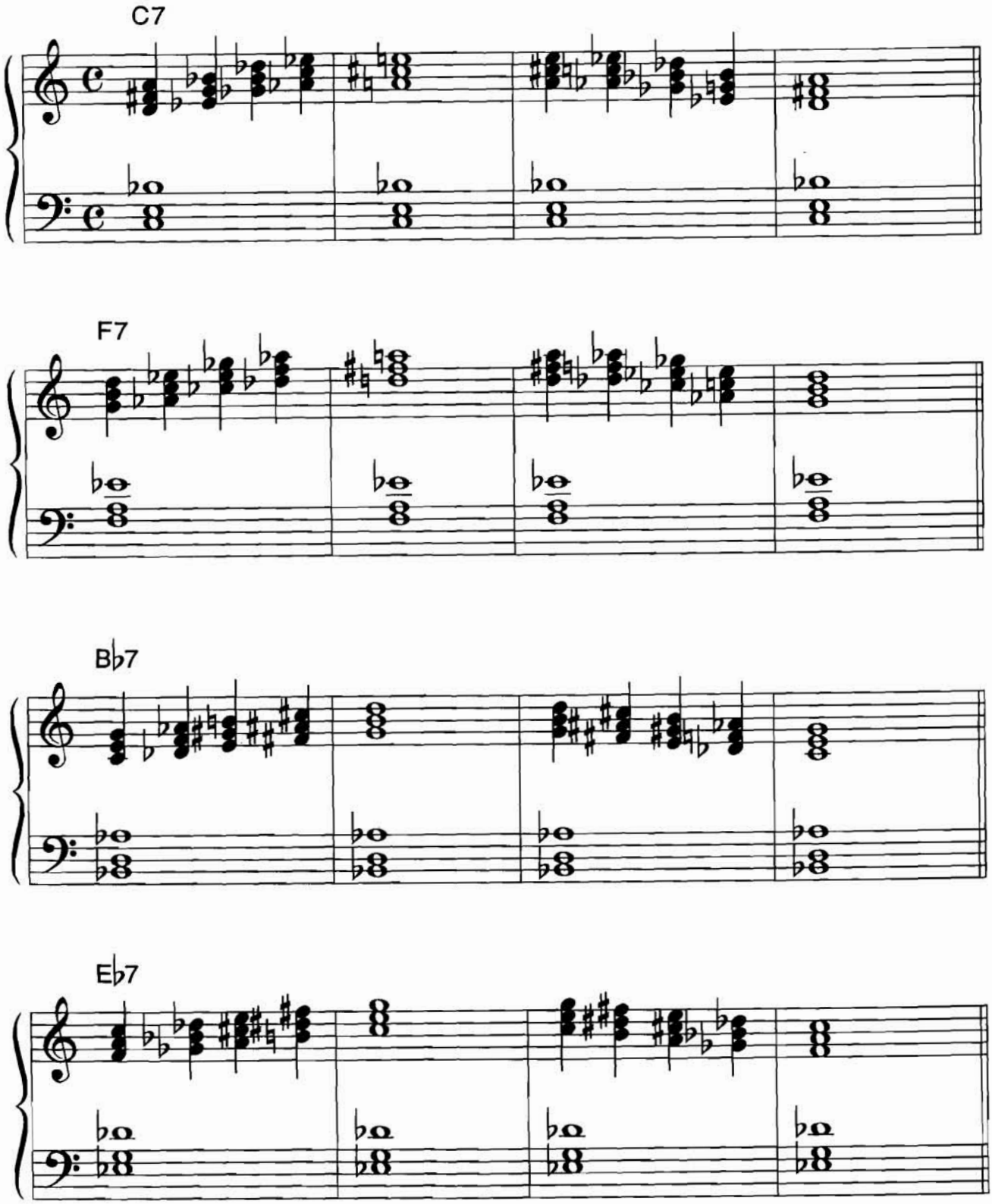
2) Notice the motion of the triads: up a half step, up a minor 3rd, up a whole step and up a half step.

3) Like the individual polychords, groups may also involve inversions of either hand.

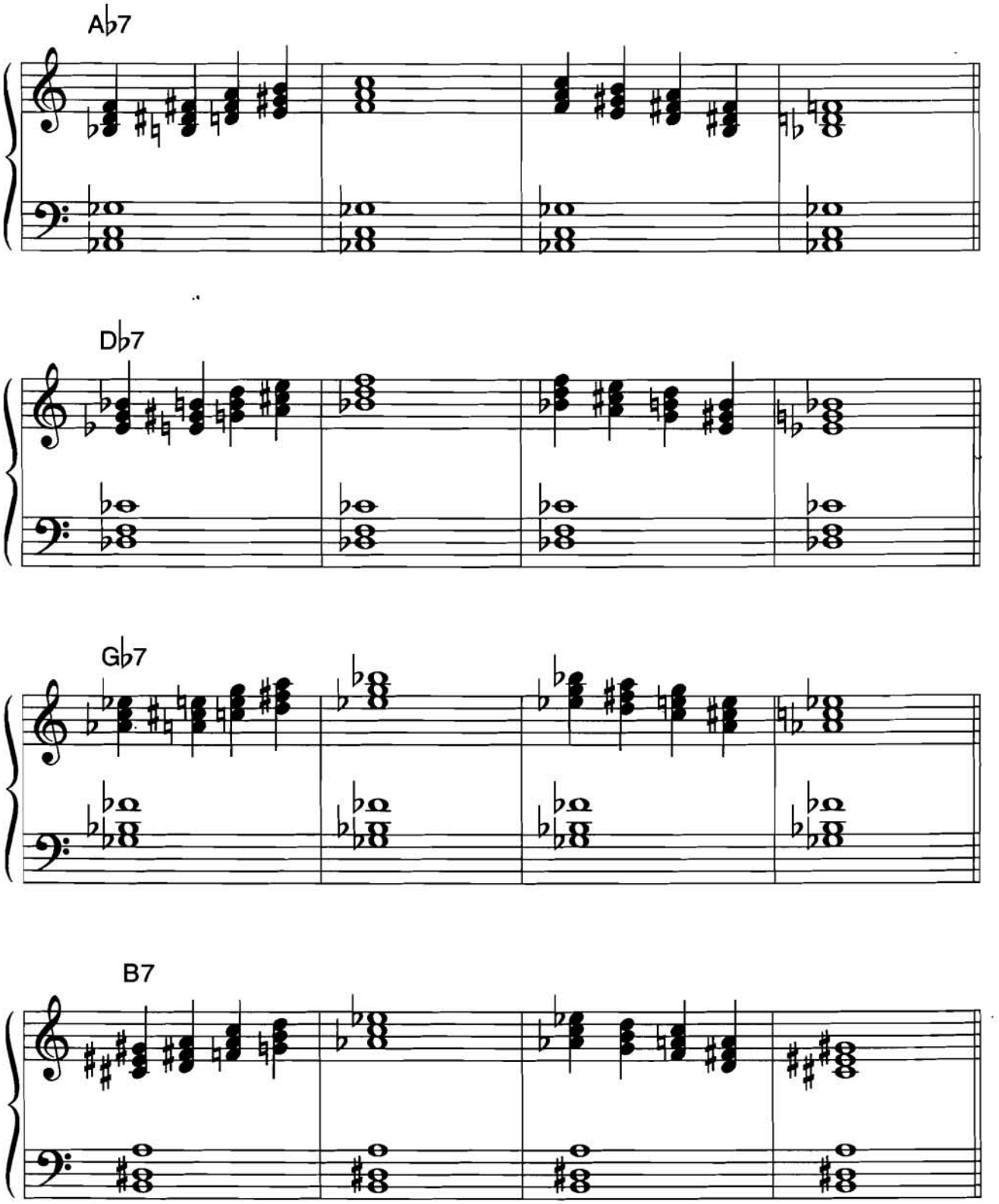
4) Try different combinations of polychords and vary the melodic motion.

♩ = 96

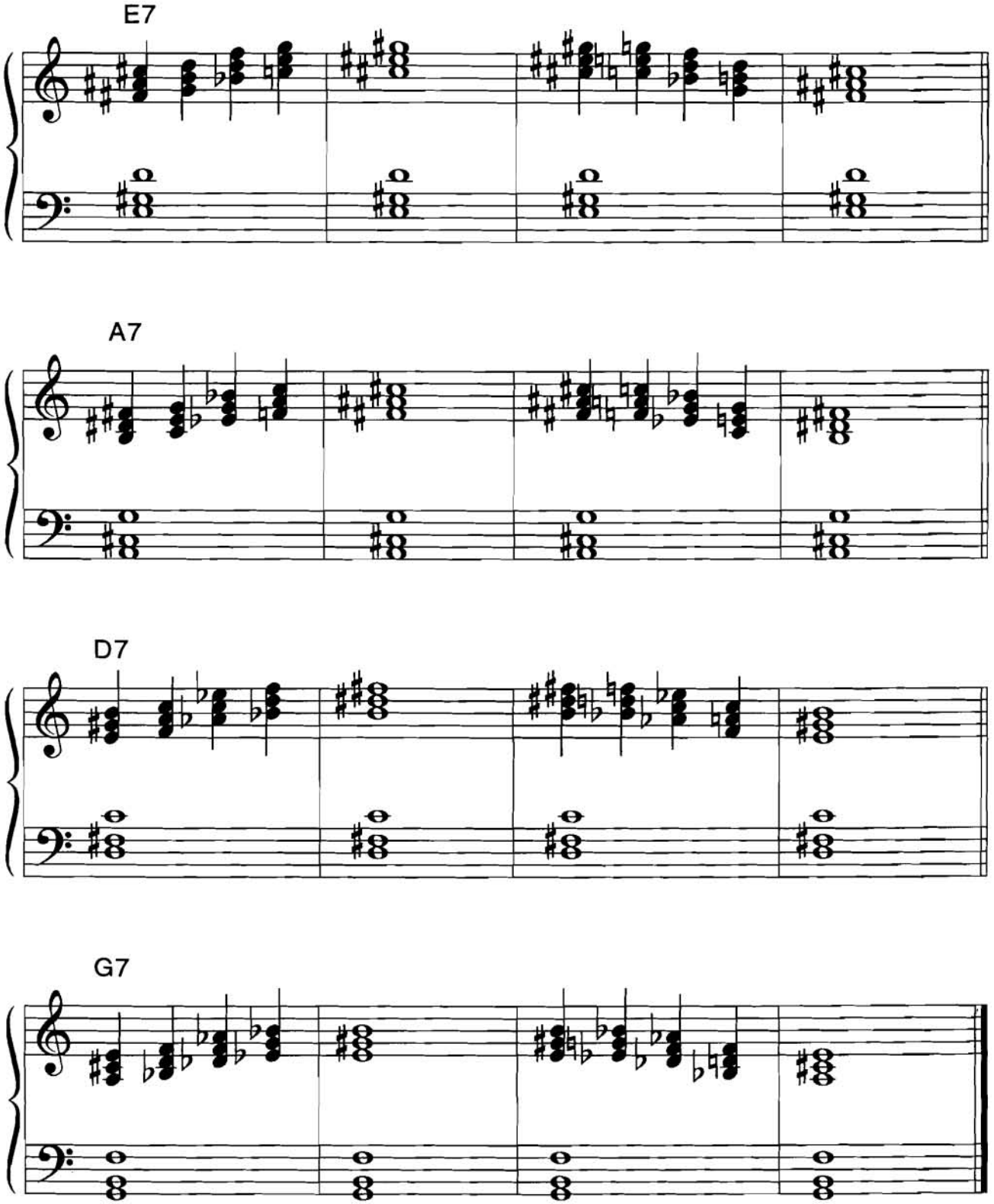
Skill 117: Dominant Polychord Groups



Skill 117: (Continued)



Skill 117: (Continued)



Diminished Substitutions

This skill utilizes voicings that are derived from the half-whole diminished scale that relates to a dominant 7th chord. Since the same scale relates to four different dominant 7th chords, it makes this device possible. For more explanation of diminished scales, see The Jazz Language by this author. In learning these skills, consider the following:

1) These skills use 13 b9 voicings that are characteristic of the diminished scale. This voicing appears immediately before the resolution to the major I chord. The other voicings in the measure are actually transpositions to the other three dominant 7th chords. However, they can still be analyzed in relation to the main dominant 7th and sound good used with it.

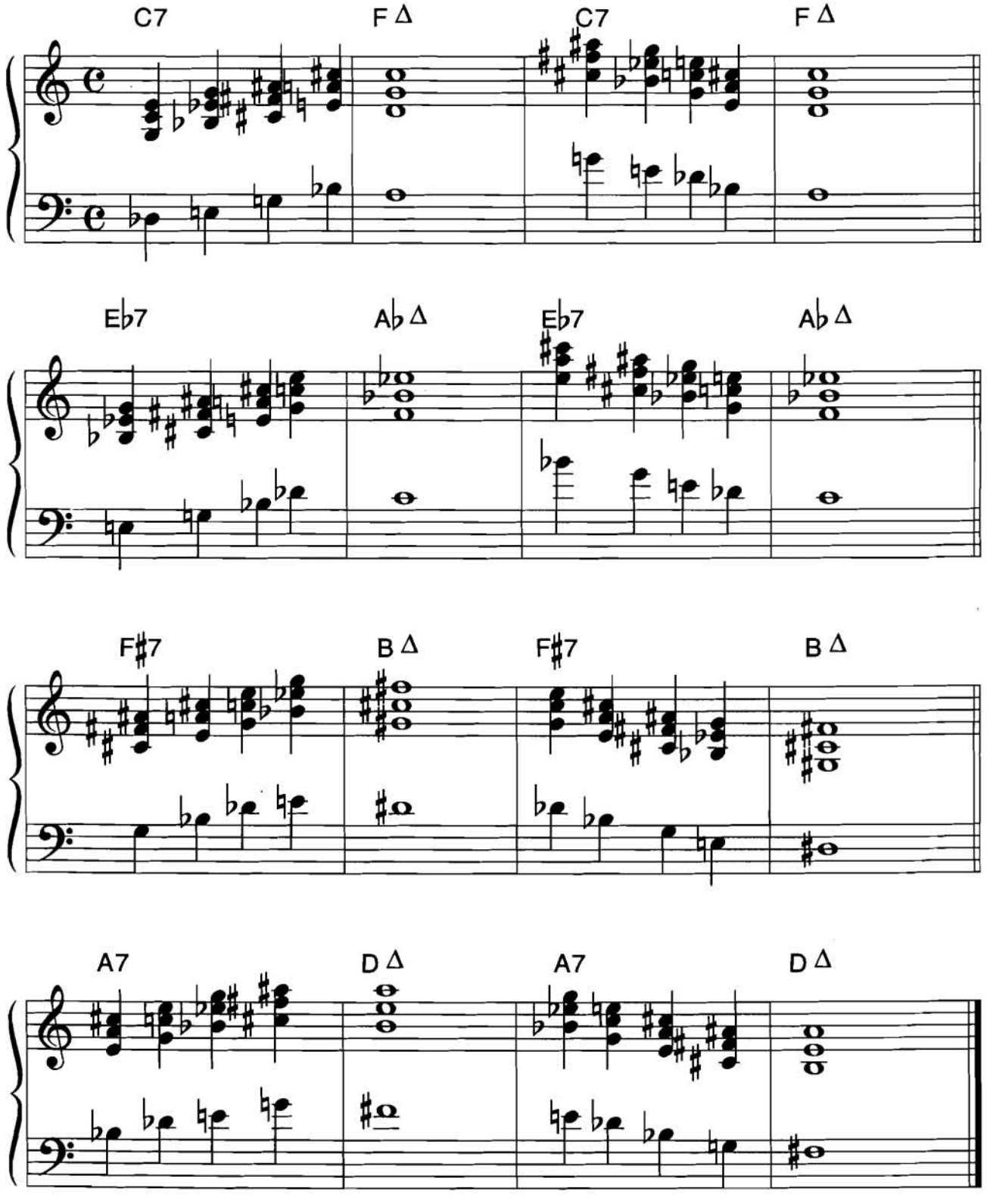
2) The voicings are moved in parallel motion (up or down in minor 3rds) through the scale. Notice that, at any point, only notes of the related diminished scale are used.

3) Practice the sequence of quarter note voicings up and down over a span of two or three octaves to become fluent with any particular transposition. Think of the series of voicings as kind of like stair steps that a person could go up or down and get off on any landing he or she chooses. Accordingly, you can move any number of two or more voicings up or down the series and resolve at any time. At a fast tempo, you might only use two voicings of the series; in a ballad, you might use five or six.

4) Try working out resolutions of the other three voicings (besides the 13 b9) and develop your own variations.

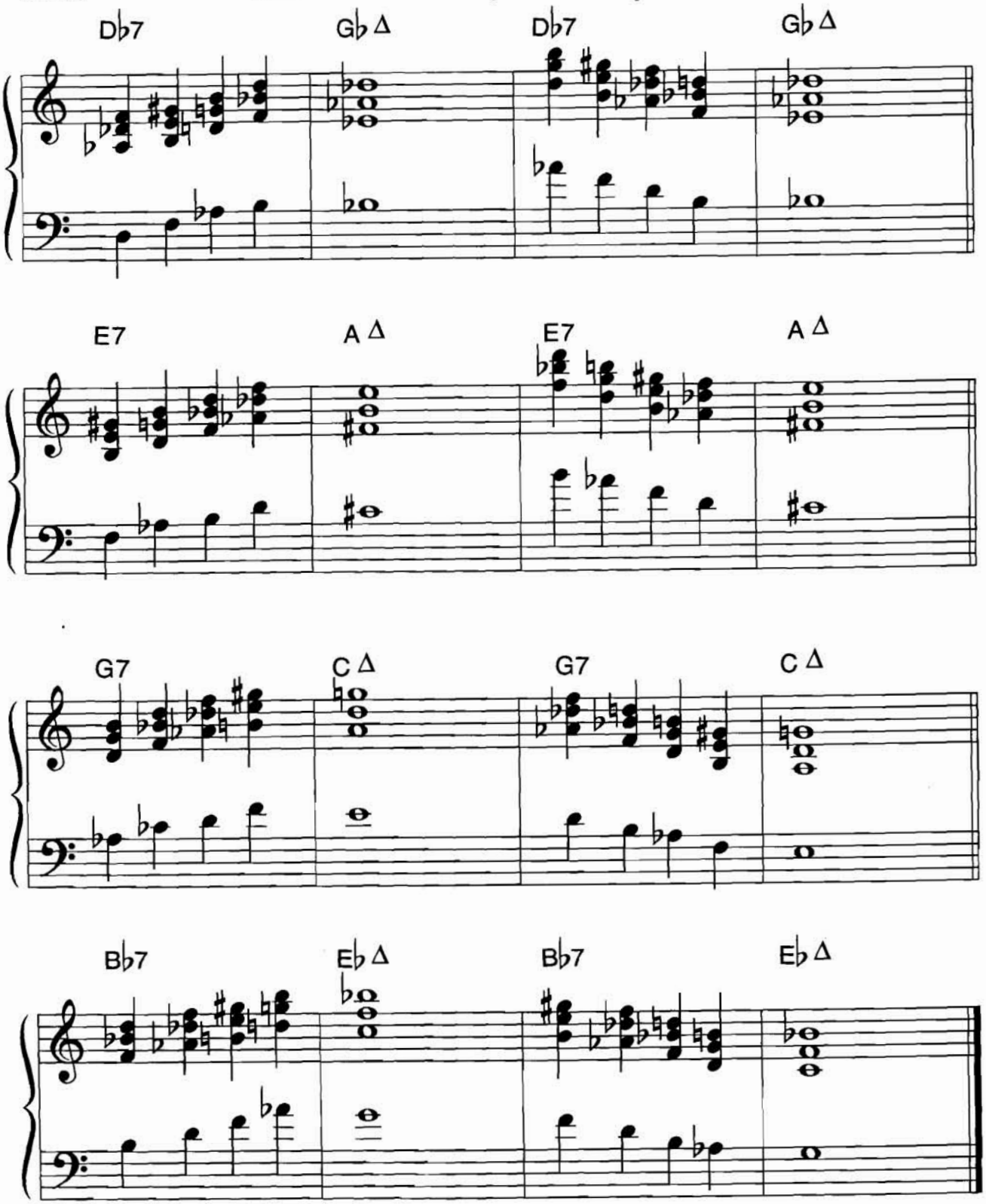
♩ = 96

Skill 118: Format 1, 1st Transposition



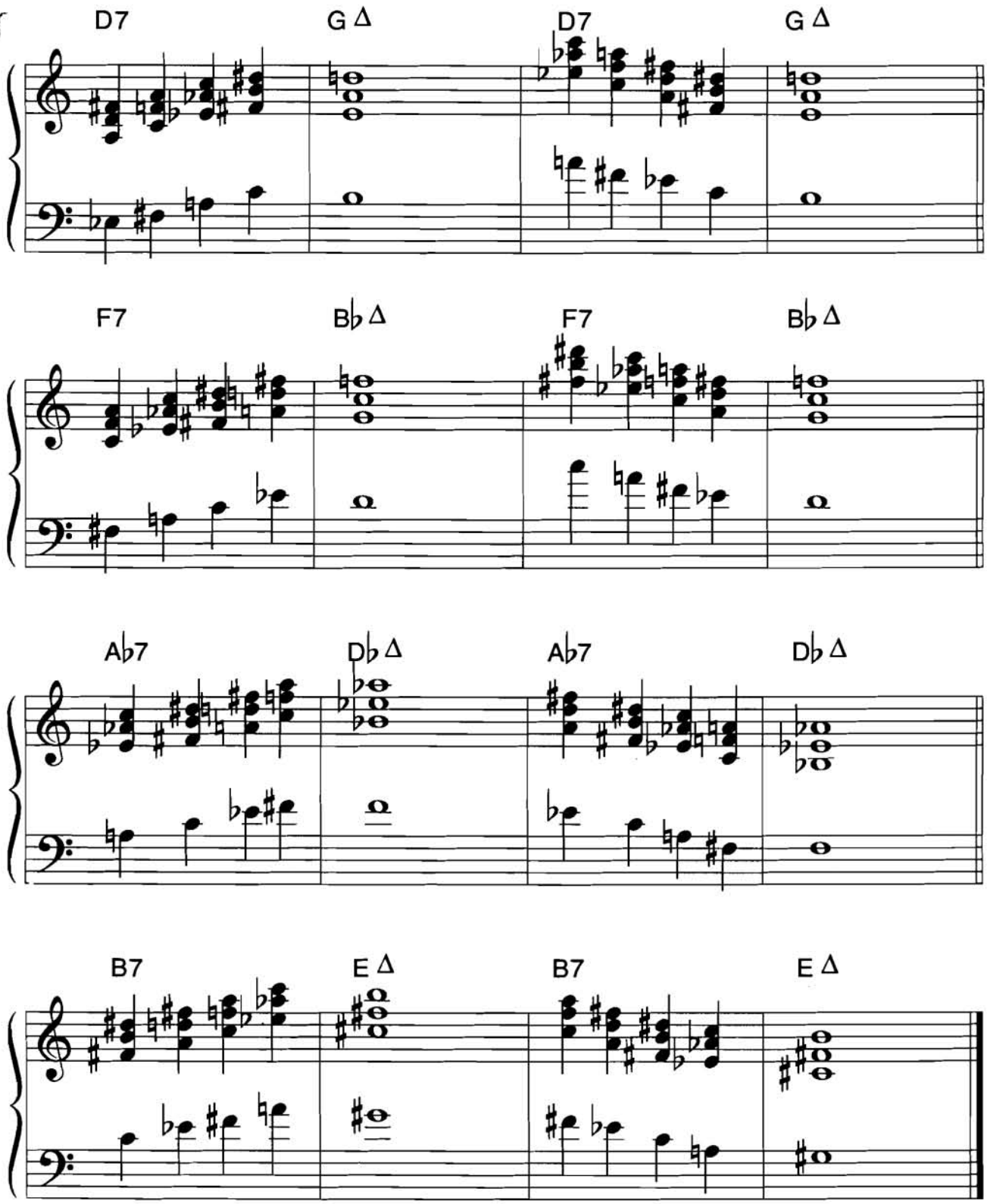
♩ = 96

Skill 119: Format 1, 2nd Transposition



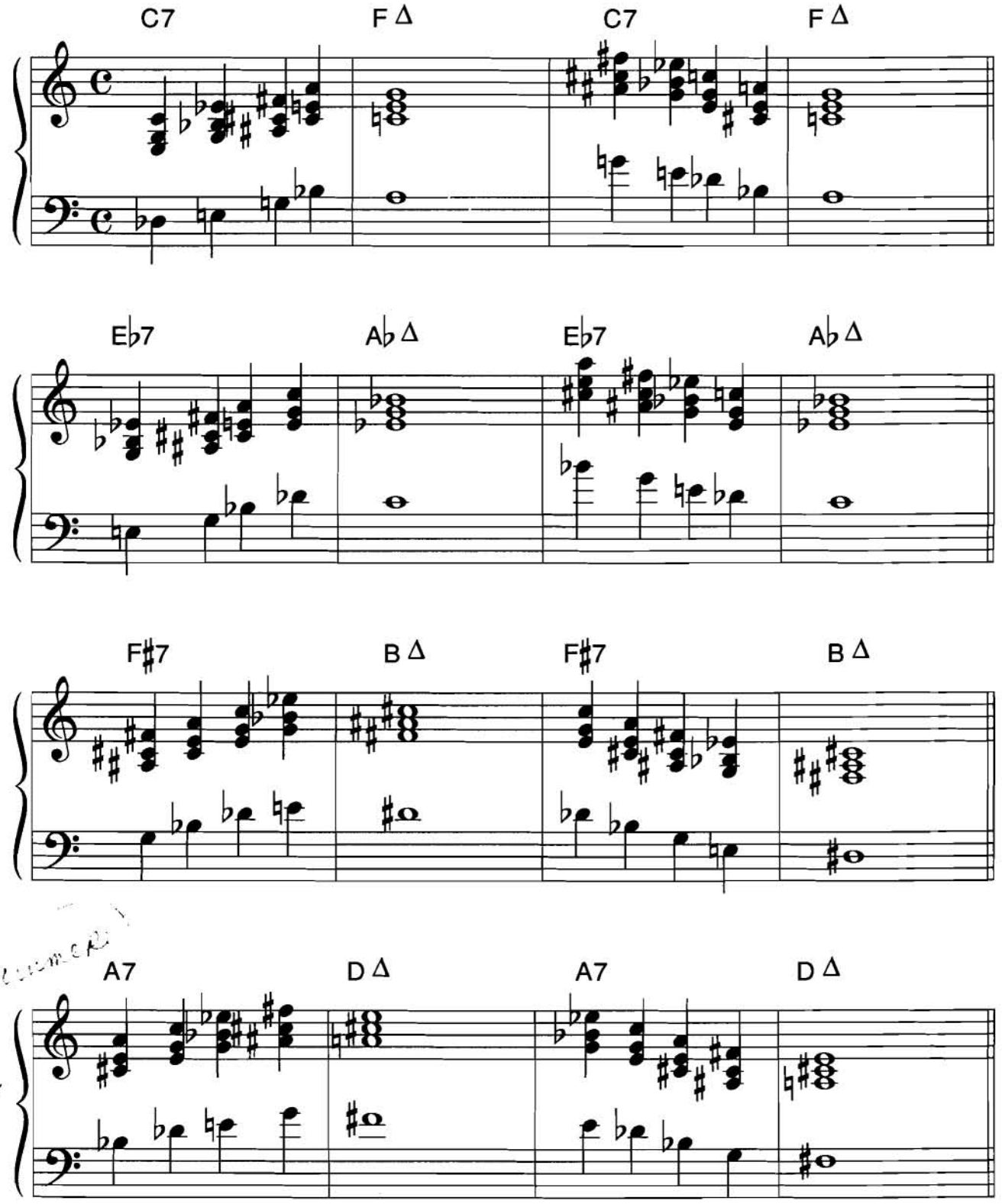
♩ = 96

Skill 120: Format 1, 3rd Transposition



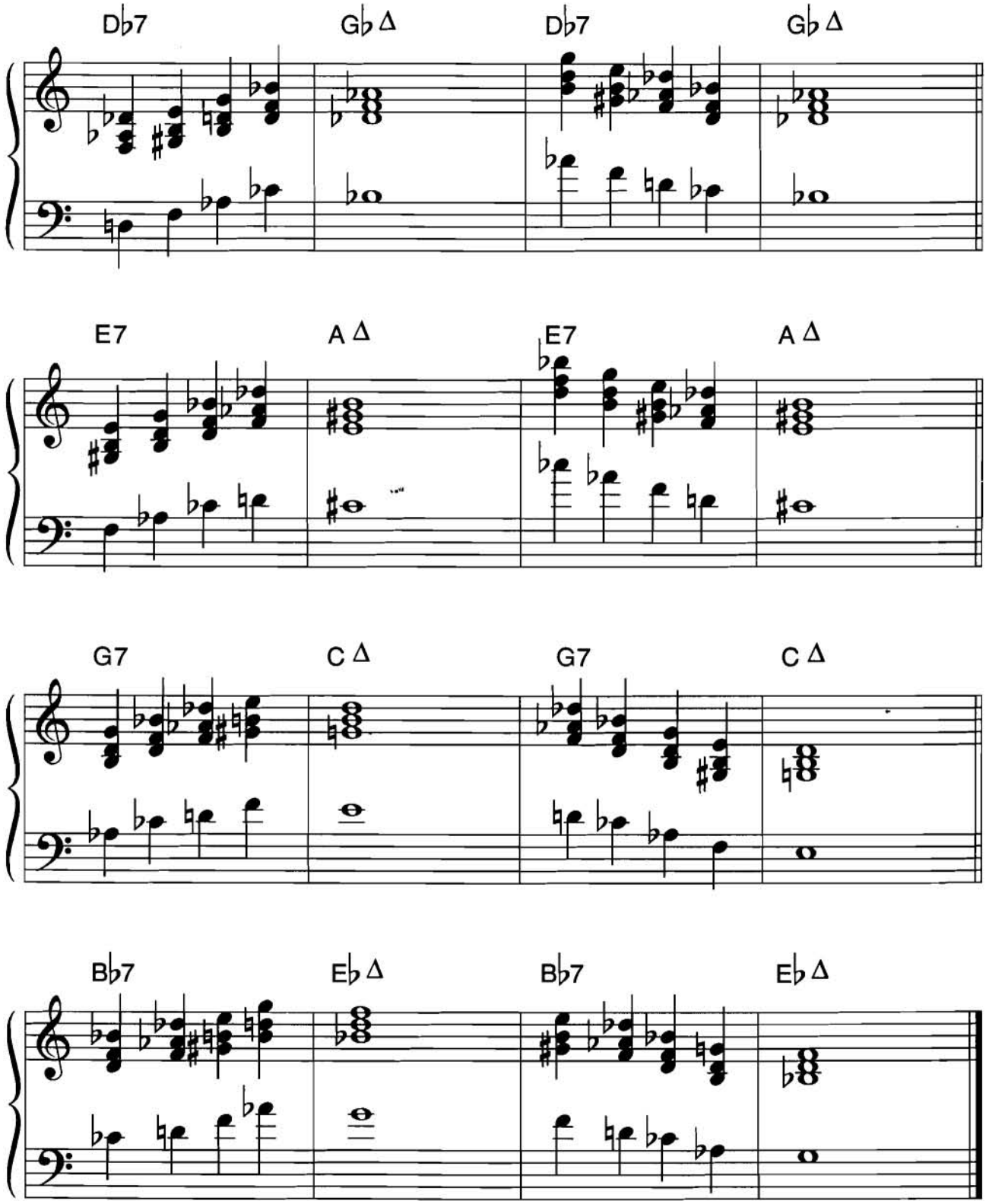
♩ = 96

Skill 121: Format 2, 1st Transposition



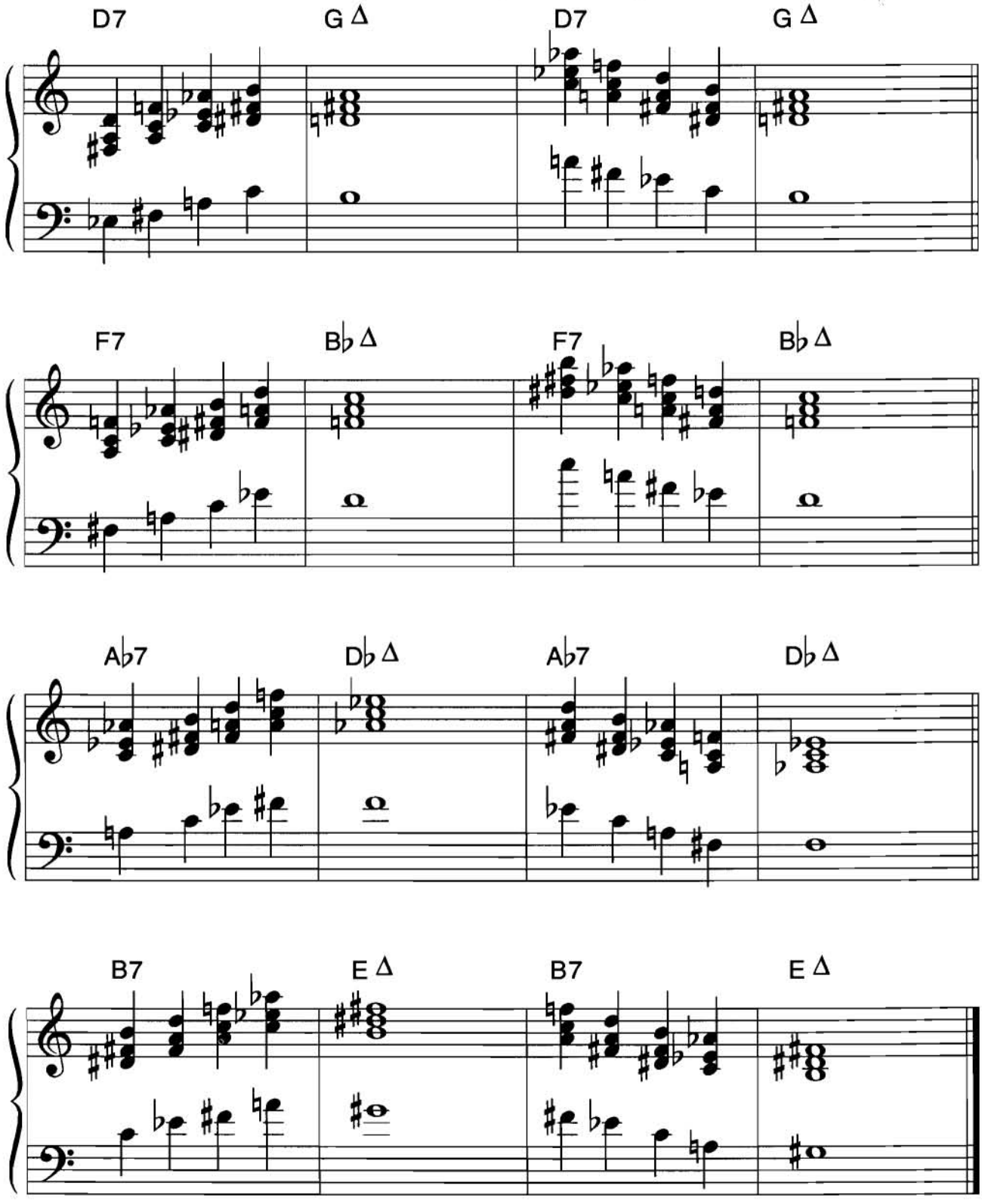
♩ = 96

Skill 122: Format 2, 2nd Transposition



♩ = 96

Skill 123: Format 2, 3rd Transposition



Jazz Keyboard Fundamentals - Semester Outline

Skill Testing Schedule -

Week	Skills due
3	1, 2 & 3
4	4, 5 & 6
5	9, 10 & 11
6	12, 13 & 14
7	15, 19 & 20
8	21, 22 & 32
9	33 & 34
10	35 & 36
11	37
12	38
13	40
14	42
15	43

Grading Scale -

Skills will be graded pass or fail and the number of skills passed will determine the semester grade as shown below. Testing will be done on the first class period of the weeks indicated. If not passed at that time, those skills may be attempted again at a later date but all skills must be passed in the order in which they are listed.

Grade	Skills passed
A	1-6, 9-15, 19-22, 32-38, 40, 42, 43, JKPE*
B	1-6, 9-15, 19-22, 32-38, 40, 42
C	1-6, 9-15, 19-22, 32
D	1-6, 9-15

* Jazz Keyboard Proficiency Exam - Sight-reading a chord progression using the idiomatic chord voicings studied in this course.

Advanced Jazz Piano Class - Semester Outline

Skill Testing Schedule -

Week	Skills due
3	44 & 45
4	46
5	47
6	48 & 49
7	53 & 54
8	55 & 58
9	59 & 60
10	61-64 & 70-72 *
11	73-76 & 82-84 *
12	85-88 & 94-96 *
13	97-100 & 106-108 *
14	117
15	118-120

* One of these seven keys will be selected at random.

Grading Scale -

Skills will be graded pass or fail and the number of skills passed will determine the semester grade as shown below. Testing will be done on the first class period of the weeks indicated. If not passed at that time, those skills may be attempted again at a later date but all skills must be passed in the order in which they are listed.

Grade	Skills passed
A	44-49, 53-55, 58-64, 70-76, 82-88, 94-100, 106-108, 117, 118-120
B	44-49, 53-55, 58-64, 70-76, 82-88, 94-96
C	44-49, 53-55, 58-64, 70-76, 82-84
D	44-49, 53-55, 58-64, 70-72

Dan Haerle is known throughout the world as one of the leaders in the field of jazz education. He has authored numerous books including *The Jazz Language*, *The Jazz Sound*, and *Scales For Jazz Improvisation*, all of which are considered valuable texts and references for the student and professional alike. As a performer, Haerle has recorded numerous albums in the Jamey Aebersold play-a-long series, has toured the U.S. and Europe with Clark Terry, and has performed with the likes of Mel Torme, Al Jarreau, Pat Matheny, Dave Liebman, and Freddie Hubbard. He is also in great demand as a clinician, and has taught at the National Stage Band Camps, the Stan Kenton Jazz Camps, and at Jamey Aebersold Combo/Improvisation Camps in the U.S., Europe, and Australia.

He is currently Regents Professor of Music at the University of North Texas, where he teaches Jazz Theory, Jazz Improv, and Jazz Piano. He also directs The Zebras (Jazz Keyboard Ensemble) and the Jazz MIDI Performance Lab, and supervises Jazz Chamber Music (small groups) at North Texas.

DAN $15.00